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SATURDAY, DECEMBER 30, 1876.

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CONTINENTAL LITERATURE IN 1876.

BELGIUM.

FRENCH literature in Belgium has been abundant during the past year. It has been especially rich in works of fiction. Amongst the best novels are two, 'Le Crime du Substitut' and 'La Grève des Femmes,' by George Vautier—an author who has obtained a certain success in Paris, where it is not easy for a Belgian writer to win favour. Also among the good novels may be reckoned 'Les deux Sœurs,' by Caroline Gravière, and 'Bonne Humeur,' by Violette. 'Nouvelles et Souvenirs,' by the veteran author, Eugène Gens, claims special mention. He gives charming accounts of holiday spent in the Belgian Ardennes, at La Roche, or on the banks of the picturesque Amblève. O. Pirmez, in his recent work entitled 'Heures de Philosophie,' has sustained his reputation as a prose writer in a style full of dignity, force, and imagination. Thil-Lorain, in his historical romance, 'Le Docteur Martyr,' has given a history of the Revolution of Liège at the close of the last century, and of its hero, Chapuis, to whom E. Bauvin has devoted a drama in poetry of four acts. G. du Bosch has written 'Turgotin,' a very pretty little play—a *lever de rideau*; and V. Lefèvre has produced a comedy in one act, called 'La Caisse d'Épargne,'—it is well written, and full of wise counsel to the working classes.

In poetry we have had several works which show good powers of versification, amongst which the most worthy of mention are 'Les Vingt-quatre Coups de Sonnet,' by Th. Hanon; 'Pêcheurs Nouveaux,' by Adolphe Muny, an officer in the Belgian army; and 'Les Talismans de Stamboul,' a Servian legend, by Ed. de Linge.

Two works in French philology have been published this year, by Auguste Scheler, the royal librarian—'La Mort de Gormond,' a unique fragment of a hitherto unknown *chanson de geste*, discovered in the royal library at Brussels, and 'Les Trouvères Belges du 12^{me} au 14^{me} Siècle.' Scheler has, in this latter work, comprised songs of love, *jeux-parties*, pastorals, ditties, and fables, by Queenes de Bethune, by Henry the Third, Duke of Brabant, by Gilbert de Berneville, by Mathieu de Gand, and by other troubadours who are less known: they were most of them Flemings, but they, nevertheless, wrote their poems in French. The French language was

much cultivated at the courts of the dukes and sovereign counts of the Low Countries during the Middle Ages.

In the literature of the fine arts, the past year has seen the publication of the tenth and last volume of Alfred Michiels's brilliant 'Histoire de la Peinture Flamande,' a work altogether worthy of its subject, in spite of certain imperfections which critics have pointed out, whilst, at the same time, rendering ample justice to the great qualities and merits of the work. Neefs has published 'L'Histoire de la Peinture et de la Sculpture à Malines'; Schoy has written an interesting 'Notice sur la Cheminée du Franc à Bruges et sur le Portail de la Chambre des Échevins à Audenarde.' These are two masterly works upon Flemish sculpture of the first half of the sixteenth century. W. H. James Weale, a distinguished English archaeologist, who resides in Bruges, has described 'Les Églises du Doyenné de Dixmude.'

The history of music has been by no means neglected. The discourse of the musical composer, F. A. Gevaert, upon the origin, the progress, and the necessity of *Conservatoires* of music, deserves to be specially mentioned; as also does the work in four volumes by E. G. J. Gregoir, entitled 'Documents relatifs à l'Art Musical et aux Artistes Musiciens.' A notice upon Jean Guyot dit Castileti, a celebrated Walloon musician who lived in the sixteenth century, by Ch. Lyon, also merits attention.

The branch of French literature, however, which shows the most vigorous signs of life is beyond all doubt national history. Since 1830, the Belgians have studied their past history with love. On this point any one may be convinced who will read the excellent *Rapport*, by Prof. Alph. Le Roy, upon the works devoted to the history of Belgium which have appeared during the five years from 1871 to 1876. This is the second time that M. Le Roy has undertaken to edit this *Rapport* for the Belgian Government, and the manner in which he has executed his task entitles him to the gratitude of all who may have to make researches into the history of the country. Baron Nothomb, the Belgian ambassador at Berlin, has published a new and greatly enlarged edition of his 'Essai Historique et Politique de la Révolution Belge,' which, on its appearance in 1833, made a deep impression both at home and abroad, and attracted the attention of Lord Palmerston and of Guizot. A new edition has also appeared of 'Essais sur les Grandes Époques de notre Histoire Nationale,' by the late Baron de Gerlache, another Belgian historian of the Catholic school. Amongst new works there are some of importance: of them may be mentioned 'Marie de Medicis dans les Pays-Bas' (1631-1638), by Major H. Henrard; 'Histoire du Pays de Liège,' by Ferd. Henaux,—this is an important monograph, full of thought and of erudition. Also there is 'Les Constitutions Belges de l'Ancien Régime à l'Époque de l'Invasion Française de 1794,' by E. Poulet.

The history of the sixteenth century, which is emphatically the heroic epoch of the Low Countries, is more and more studied every year. We may name, as examples of this, 'Histoire des Troubles Religieux de Valenciennes' (1560-1567), by Ch. Paillard; 'Troubles Religieux du XVI^{me} Siècle dans la Flandre Maritime,' by E. De Coussemaker;

also the excellent collection of 'Documents du XVI^{me} Siècle tirés des Archives d'Ypres,' collected and annotated by J. L. A. Diegerick. H. Helbig has published a curious 'Mémoire concernant les Négociations de la France relatives à la Neutralité du Pays de Liège en 1630.' As is well known, the episcopal principality of Liège proclaimed its permanent political neutrality in the sixteenth century, and constantly maintained it against both France and Germany until the end of the last century.

Amongst other interesting monographs may be mentioned an 'Essai de Bibliographie Yproise,'—it is an *étude* on the printers of Ypres in the seventeenth century, by Alph. J. Diegerick the younger; 'Recherches sur le Séjour et les Études d'Erasmus en Brabant,' by F. Nève; an *étude* on 'Le Jeton Historique' of the seventeen provinces of the Low Countries, from the fifteenth to the sixteenth century, by J. F. Dugniolle; and especially must attention be called to 'L'Histoire des Régiments Nationaux des Pays-Bas sous la Maison d'Autriche,' by Lieut.-General Baron Guillaume, who has made for himself a name in our national history by his military monographs. It is worth while here to remark that many special works on modern military science, which are mostly due to the pen of officers in the Belgian army, have been published during the year which is now coming to a close.

The contemporary history of Belgium has been treated by the indefatigable Théod. Juste, in his 'Notices Biographiques sur quelques Fondateurs de la Monarchie Belge.' He gives a rapid sketch of the life and labours of Raikem, Claes, Hipp. Vilain XIV., Ant. Barthélemy, and Hennequin. Odilon Périer, in his monograph 'Dirk Donker Curtius,' has retraced the labours of a Netherlands Minister of State, who, in 1830, vainly endeavoured to persuade the king, William the First, to make the concessions necessary to appease the insurrection of Belgium, and by so doing to maintain the integrity of the Low Countries. In 1848 he materially aided to obtain for Holland its liberal constitution. The Belgian Academy continues its publications of national biography; the fifth and sixth volumes have appeared during the year 1876.

In local history there has been the excellent 'Histoire d'Oudenburg,' by Feys and Vande Castele, and 'L'Histoire des Communes Rurales du Canton de Tirlemont,' by A. Wauters, the learned archivist of Brussels, who for many years past has explored the annals of the towns and villages of Brabant. Ch. Verschelde, in his 'Étude sur les Noms de Rues et les Maisons de la Ville de Bruges,' evokes all the past memories of the great Flemish city. He examines the configuration of the soil, the manners, the beliefs, and the superstitions; the great highways, maritime, military, and commercial; the guilds, the corporations of trades and handicrafts; the monuments; the banking-houses of the Hanse Towns, of the Spaniards, and of the Italians. This is one of the most curious books anybody could ever wish to see. Dr. Meyne has undertaken the publication of a collection entitled 'Lectures de la Plage,' in which are two portions of especial importance, 'Les Transformations du Littoral des Flandres' and 'L'Histoire de Nieupoort.' Mdle. Gatti de Gamond has written 'Une Histoire de Belgique,' a popular

book, which, in spite of certain inaccuracies of detail, gives us the national history in its true colours, and shows a talent for narration which is remarkable.

The contingent furnished to literature by general history is not rich. Théod. Juste has published a 'Précis de l'Histoire du Moyen Âge,' in three volumes, considered especially in relation to Belgium. P. C. de Smedt has written an 'Introductio Generalis ad Historiam Ecclesiasticam critice tractandam.' We must not omit to mention the popular books of L. Lamborelle, 'Les Plaisirs de la Noblesse et les Joies du Peuple, Souvenirs du Bonhomme Jadis,' and 'Martyrs et Bourreaux.' It is a history of the religious intolerance of many centuries. This last work is written in collaboration with Desès.

The number of narratives of voyages and travels increases every year. Jules Leclercq has published 'Promenades et Escalades dans les Pyrénées'; J. de Man, 'Souvenirs d'un Voyage aux Philippines'; Ch. Steur, 'Voyage en Russie dans le Courant de 1867'; Eug. Gellion Danglar, 'Lettres sur l'Égypte Contemporaine' (1865-1875). Several other works relating to travels and sojourns in foreign places have also appeared—'Étude sur l'Île de Chypre, considérée au Point de Vue de la Colonisation Européenne,' by E. Paridant-Vander Cammen; 'La République du Chili,' by A. Meulemans; 'La Péninsule Gréco-Slave,' by F. Crousse; and especially we must mention a great work by Ed. Sève, the Belgian Consul-General at Chili; it is called 'Patria Chilena, ou le Chili tel qu'il est.' Em. Banning, on the occasion of the Geographical Conference convoked at Brussels, during the course of the present year, by the King of Belgium, produced a work called 'L'Exploration et la Civilisation de l'Afrique.' Prof. J. Sotiau has published a good 'Cours de Géographie Générale'; it is a worthy pendant to that which his colleague, Dufief, published in 1874.

The question of the extension and of the transformation of the maritime undertakings on the sea board has been ably treated by A. L. Cambrelin, in his 'Étude sur les Ports de Mer Belges'; also by A. de Maere-Limnander, in his book, 'Du Port de Heyst et du Canal Maritime de Gand, avec embranchement sur Bruges.' P. Bortier has dealt with the same subject in his small work 'Le Littoral de la Flandre au 9^{me} et au 19^{me} Siècle.' In this he traces back the history of the changes that have taken place in the coast-line from the period of the Romans up to the present day; he indicates at the same time to Government several methods by which the encroachments of the sea may be stopped. We may also point out an 'Essai sur l'Industrie et le Commerce Belge, Français et Étranger,' by H. Houtain; and also the 'Mines et Métallurgie à l'Exposition Universelle de Vienne,' by A. Habets. The letters of Mr. G. de Molinari, upon the United States, are as true as photography, and the work of an economist who is at the same time one of the best writers and keenest intellects which Belgium possesses. In 'Notes et Souvenirs,' Louis Hymans relates his literary life in so interesting a fashion, that the first edition was disposed of in a week.

In the domain of the material sciences, besides some special treatises which do not

come within the limits of this article, we must not omit to notice an excellent work by J. C. Houzeau, 'L'Étude de la Nature, ses Charmes et ses Dangers.' After enumerating many traditional errors, due for the most part to illusions of the senses, to prejudice, or to imagination, and after having indicated the discoveries of science, the author sets forth the sure method of mathematics. He arraigns imagination at the bar, and contrasts the wildest and grandest dreams of poetry with the realities which science has discovered and displayed to the world. In the latter portion of his book, Houzeau treats of the dangers and deceptions to which learned seeker after truth are exposed, and he gives the history of the persecutions against which for centuries they have had to struggle. This work celebrates in a vivid and striking manner the spirit of research into nature which is one of the glories of the human race.

E. Dupont has brought out a new edition of 'L'Homme Fossile en Europe, son Industrie, ses Mœurs, ses Œuvres d'Art, aux Temps Préhistoriques,' by the late H. Le Hon. In addition to giving paleontological and archaeological notes, Dupont has added to the work a biographical notice of the author, and he has also devoted an *étude* on 'La Vie et les Travaux de J. B. J. d'Omalus d'Halloy,' the father of Belgian geology.

The social sciences have produced some works which deserve to be mentioned. Such, for example, are 'La Coopération Ouvrière en Belgique,' by Léon d'Andrimont; 'Manuel du Libéralisme Belge,' by Paul Voituron, in which the author enters into most of the political problems propounded by the Liberal party of the country. The question of public charity, and that of popular instruction, have been most conscientiously handled in the following works:—'Des Établissements Charitables au Point de Vue de l'Amélioration et de l'Éducation de la Classe Ouvrière,' and 'De l'Éducation des Sourds-muets en Belgique,' by Ch. Verstraete; 'Revue des Établissements de Bienfaisance aux États-Unis,' by P. Wynen; 'Philosophie et Éducation, Étude sur le Rationalisme Contemporain, dans ses Rapports avec l'École du Peuple, et Examen de la Loi Belge de 1842 sur l'Instruction Primaire,' by E. Bernimolin; also 'La Question de l'Enseignement Élémentaire des Sciences Naturelles, de l'Hygiène et de l'Agriculture, dans les Écoles Primaires, dans les Écoles d'Adultes et dans les Écoles Normales,' by A. J. Germain.

Prof. F. Laurent has again enriched jurisprudence by three more volumes of his excellent work, 'Principes de Droit Civil,' a noble monument of legal erudition. Prof. J. J. Thonissen has studied the jurisprudence of ancient Athens, and he has produced a work of great authority on the subject in 'Le Droit Pénal de la République Athénienne,' which is preceded by an *étude* on the criminal law of legendary Greece.

Philosophy, which is very little cultivated in Belgium, has, however, this year produced two works by Prof. J. Delboeuf:—'Théorie Générale de la Sensibilité'—this work contains the element of a scientific solution of some of the general questions relative to the nature and to the laws of sensation; his other work is an *étude*, entitled 'La Psychologie comme Science Naturelle, son Présent et son Avenir.' Prof. O. Merten has published 'Éléments

de Philosophie Populaire.' A young Belgian professor, Raymond De Block, has devoted a learned and elaborate *étude* to 'Evhémère, son Livre et sa Doctrine'; it is a work, however, which belongs rather to the domain of philology than to that of philosophy.

The publications arising out of the three-hundredth anniversary of the Pacification of Ghent form a natural transition from French to Flemish works.

It is well known that, during the religious wars of the Low Countries, the Catholics and Protestants came to a reconciliation between themselves at Ghent in 1576. By a solemn treaty they united against the Spaniards, and suspended the barbarous laws of Philip the Second and the Duke of Alva against heretics. The memory of this great event has this year been celebrated by grand fêtes; it has also given rise to a passionate polemical discussion throughout the whole of the French and Flemish press. Many works written for the occasion have been published. Amongst others, we may mention 'Les Actes Diplomatiques de la Pacification de Gand,' by Léon Verhaeghe, a secretary of embassy,—he has studied with impartiality the events of the sixteenth century, and he comments on the principal treaties concluded at that epoch between the Catholics and the Protestants of the Low Countries; 'La Pacification de Gand et le Sac d'Anvers en 1576,' by Théodore Juste,—this work betrays great haste, and lacks all force and colour. 'Discours contenant le vray Entendement de la Pacification de Gand' is a reprint, of 110 copies only, of a pamphlet published in 1579, which maintains that liberty of conscience is the only means by which the religious troubles can be stopped in the Low Countries. The last we will name is 'Album van den historischen stoet der Pacificatie van Gent': this work, adorned with eleven engravings, is accompanied by a French translation; it is by Paul Fredericq.

In Belgium, Flemish literature does not exhibit either the same variety or the same extent as French. The Flemings, dating from the sixteenth century, having traversed three unhappy centuries of ignorance and superstition, are now but slowly entering into the general current of European civilization. In the annual of the "Willems-Fonds," the 'Jaarboek,' may be found some remarkable articles; amongst which are a monograph by Prof. Sleetckx, on the play of 'Edward the Third,' ascribed to Shakspeare, and upon the delicate relations of Edward with the Countess of Salisbury; also there are notes of an artistic excursion by Max Rooses, curator of the Plantin Museum of Antwerp, in the Brabant villages of Elewijt, Perk, and Saventhem, which are even now filled with memories of Rubens, of Teniers, and of Van Dyck.

In the region of history we must pay great attention to the fourth and last volume of the 'Chronijk van Marcus van Vaernewijck' (Van die Beroerlicke tijden in die Nederlanden). It is published by the learned librarian of the University of Ghent, Ferd. Vanderhaeghen. The author, who was contemporary with Philippe the Second, describes with a delicious *bonhomie* the first period of the religious troubles in the Low Countries, which were marked by the excesses of the iconoclasts and by the tyranny of the Duke of Alva. Vaernewijck

was a Catholic, and a partisan of Spain; and it is that which makes his testimony so valuable. His naïve account of things is overwhelming evidence against the Catholics. The review of Bruges, *De Halletoren*, publishes a learned monograph by K. Deflou upon the Kerels, Saxons who formerly inhabited the coasts of Flanders, and who in Belgium were the champions of the liberties of ancient Germany. L. Everaerts and Jan Bouchery have compiled a history of the town of Hal, which is celebrated for its miraculous Virgin. Edw. van Even, the learned archivist of Louvain, has written a long monograph upon P. J. Verhaghen, a Flemish painter of the eighteenth century, and upon his works.

The drama, poetry, and romance furnish every year a numerous contingent of fresh works. J. van Hoorde has written a comedy of character, called 'Een Strijd Tusschen Twee.' Emiel van Goethem, whose exquisite little drama of 'Het Wiegie' ('The Cradle') we mentioned last year, has now in 1876 produced a grand comedy, 'De Naäpers' ('The Imitators'); also an historical play, 'De Pacificatie van Gent,' of which Peter Benoit composed the music, and which was performed, on the occasion of the fêtes of the Pacification, at the great theatre of Ghent. The author brings upon the stage Marix, the Duke of Alva, the Prince of Orange, and the whole of the sixteenth century. This bold venture has deserved to be published by the Willems-Fonds.

Two new works of poetry have appeared this year—the first, 'Zomerkrans' ('Crown of Summer'), by K. Bogaerd, who, from being a common workman, has risen to be a distinguished literary man; the other is 'Lenteliederen' ('Songs of Spring'), by Theophil Coopman, a young poet of the brightest promise, but who ought to seek more than he does after originality. Madame van Ackere, a poetess who may take rank amongst the literary veterans of Flanders, has collected her scattered poems; and Jan van Beers, who is undoubtedly the most beloved Flemish poet in Belgium and in Holland, has published a popular edition of his complete works. Before leaving this part of our subject, the annual of the students of the University of Ghent must not be forgotten—'Gentsche Studenten-Almanak,' which now, as in former years, is, both in prose and verse, exuberant with life and youth.

Romance forms this year the most considerable portion of Flemish literature. Hendrik Conscience is the creator and father of the Flemish novel; he is also the most popular author in all Flanders. His books are read by all, and the most ignorant peasant has learned to honour his name. This year Conscience has written an historical romance, 'Gerechtigheid van Hertog Karel' ('The Justice of the Duke Charles'). It is taken from the history of Duke Charles the Bold. Two reprints also are deserving of mention—the 'Volledige Werken' ('Complete Works') of Eugene Zetternam, one of the most fertile and original of the Flemish writers; also the second edition of 'Ernest Staas,' the witty and bright romance of Tony (Anton Bergmann), which reminds us of the delightful narratives of Toepfer and of the 'Camera Obscura' of Nicolaas Beets.

The most original book of the past year has been the second series of the novels, 'Nieuwe Novellen,' by Rosalie and Virginie Loveling.

These two sisters occupy a very high place amongst Flemish poets and prose writers. Death deprived us of the elder sister, Rosalie, in 1875. Her three latest novels were published along with three others by her sister. This last volume of prose adds to their reputation, which was already well established in Holland and Belgium. The stories are remarkable for their good taste, delicacy, an admirable faculty for observation, and a vein of pure and refined thought. The little narrative, 'Po en Paoletto,' by Rosalie, is a gem.

From the foregoing notes it will be seen that Flemish literature endeavours to fulfil the civilizing mission which has been laid upon it by the backward condition of Flanders. During the few last years Flemish literature has conquered a footing in Holland, and it continues to stir up and to enlighten the Flemish population.

EMILE DE LAVELEYE—PAUL FREDERICQ.

BOHEMIA.

ALTHOUGH the political situation of the day is unfavourable to literature, and we are doomed to feel more keenly than many other nations the reality of the connexion between literature and the other factors of public life, there is a great deal that is pleasant to relate in this year's report.

Besides the great scientific works of which an account was given last year, and which have been continued, there are novelties to mention. Among technical publications, Horovsky's book, 'O dobyvání Kamenného uhli,' which fills two stout octavo volumes, not counting 142 plates, occupies a prominent place, and is not only fitted to supply a want deeply felt by Bohemians engaged in coal-mines, but, as the similar treatises of Combe, Hedley, and Tonneau are, for the most part, already antiquated, a desire has been expressed to make it known through translations to the mining engineers of other countries. A not less important work is the treatise on Geology of Prof. Krejčí, of the Polytechnic School of Prague. The author takes an active part in the gigantic labours of the commission for the scientific investigation of Bohemia, and has repeatedly made extensive journeys to places of geological interest, and is fully acquainted with the literature of his subject. While treating of geology in general, he has given special information regarding the countries where the Czech language prevails, Bohemia, Moravia, Silesia, and North Hungary. About the Silurian system in Central Bohemia, the little known Carpathian range, &c., much is recorded, and the high importance of Bohemia in a geognostic point of view is made fully evident.

In philosophy and education may be mentioned Durdík's 'Rozpravy Filosofické' ('Philosophical Essays') and Zoubek's further contribution to the edition of the works of Comenius, 'Komenského Drobnější Spisy' (Comenius's 'Minor Works'). J. Amos Comenius, the great pedagogue of the seventeenth century, the recognized reformer of the schools of Europe, was not unknown in England. He was repeatedly invited by Parliament to improve the schools, and as Huss anticipated Luther's movement by a hundred years, so Comenius preceded the German reformers of education by a century. As a writer Come-

nus belongs to our classics, and, besides his Latin works, composed a good deal in Bohemian. By translating his Latin productions, as well as by a complete biography of their author, Mr. Zoubek has done much to place clearly before us one of the most interesting figures in the world's literature.

In philology have been produced Geitler's 'Lithuanische Studien,' and the same scholar's contribution to the comparative grammar of the Slavonic tongues, under the title, 'O Slovanských chmenech na U' ('On the Slavonic roots in U'). A rival to the great dictionary of Jungmann has appeared in the work of Kott, 'Grammatico-Phraseological Dictionary of the Bohemian Language,' which is intended to contain the whole resources of the language. M. Ionás, editor of the *Slavia* of Racine, has brought out a 'Bohemian and English Dictionary,' intended only for practical use, but of interest as an American production, and a sign of life on the part of the Bohemian emigrants to the United States. A larger work, and one of a more ambitious character, is Prof. V. E. Mourek's 'Dictionary of the English and Bohemian Languages.'

Of the great history of Palacky, which at his death, in May, 1876, had got as far as 1526, a new edition has been brought out, which is styled a popular edition, but hardly answers to its title, for it is a great deal too dear, and costs 3*l*. I cannot here dwell on Palacky's importance in Bohemian literature, or his political influence. At the cost of the Landesausschuss a great publication is preparing, 'The Transactions of the Bohemian Landtags of 1526.' Sixty to eighty sheets are to appear annually, and the whole work will take twenty years to complete. In general history I may mention Sembera's 'Dějiny národu Klasických' ('The History of the Classical Nations'); in travels, 'Za Oceánem,' a lively account of a tour in America by T. Stolba.

Poetry flourishes as well as expected under the circumstances. The chief publication of the year is the 'Epické Básně' ('Epic Poems') of the fertile Jaroslav Urchlický. There are, to be sure, pieces in the volume which are no better than youthful effusions, imitations, and modifications of other people's ideas; but there are also singularly successful passages which attest the writer's rare ability. He always shows command of poetical diction, dexterity, and a taste cultivated by the study of the best models. I may further mention a posthumous poem of Pileger's 'Královna Noci' ('The Queen of Night'), and poems by Stasek, Ch. Vlasák, and others. In the collection called 'Poesie Světova' have appeared translations of works by Slowacki, Nekrasov, and Leopardi, as well as national songs of the Bulgarians and Herzegovinians. Our best dramatist, Em. Bozdech, has collected his novelettes, little cabinet pieces which are distinguished by elegance and fine observation. The Feuilletonist of the political daily paper, *Národní Listy*, J. Neruda, has brought out an edition of his selected Feuilletons, that have appeared in the journal. With us a Feuilleton may be almost anything, a lyric, a social study, or gossip of the day. The Feuilletons of Neruda have won great popularity through their vigorous, lively tone, and may bear comparison with the best of their kind.

The demand for fiction in Bohemia is mainly supplied by translations: and as less regard

unfortunately is paid to quality than a taking title and high colouring, much is translated that is not worth translation. Of native productions of this class I can speak more highly. Besides our older writers, some of the best of whom are women, new names are cropping up: Mr. Zeyer, the author of 'Ondrej Cernysev' ('Andrew Cernysev'); Mr. Havlasa, with a new work, 'Tiché Vody' ('Still Waters'); Mr. Jirásek, with his much-praised 'Skaláci'.

On the whole, journals and school-books still constitute the chief products of Bohemian Literature. To form a decisive judgment on our efforts will be only possible at a future time.

J. DURDIS.

DENMARK.

To begin this short review of Danish literature of the past year with dramatic productions, I may mention a play by F. Holst, 'In the Age of Transition,' performed on our national stage. It gives evidence of keen observation of the human mind; perhaps its greatest merit lies in the many psychologically striking remarks in the dialogue, and in the comprehensive gallery of characters represented; there, however, is a lack of unity in the action that weakens the effect of the play. Last Christmas I announced the publication of a lyrical drama, 'Fulvia,' by Kaalund. For many years, this poet, especially by his collection of poems entitled 'A Spring,' has kept a prominent place in our literature, and he now has given us his first drama. 'Fulvia' is chiefly in verse, with scenes in prose interspersed. The action is in Egypt, in the third century after Christ, and the material has been furnished by an old monastic legend. The main theme of the play is the fate of a young Alexandrian woman, Fulvia. Enthusiastically admiring the great philosophers of the Greek Golden Age, and laurelled on account of her wisdom, she is first represented as devoting her life exclusively to the pursuit of knowledge, and therefore proudly refuses all lovers. To dispel troubling thoughts she, self confident, without any companion, undertakes a drive, dressed as a man; but the horses run away, she is hurled from her chariot, and, humiliated and fatigued, comes to a monastery; struck by the monastic lore, she is converted, and subsequently elected abbess, the monks continually taking her to be a man. However, monastic asceticism does not satisfy her, and we at last see her giving her hand to the proudest of her suitors, a Roman proconsul, formerly rejected by her, but nevertheless beloved in her inmost heart. The play is full of genuine poetry, with bursts of lofty lyric, poured forth in virile and forcible iambs; especially is the main scene of the play, at the close of the third act, effective. The scenes in prose are highly characteristic, having a peculiar historical tinge about them; vivid and plastic as they appear to the reader, their success has often been attained by a few happy strokes. One essential fault I should be inclined to charge against the drama: the struggles that distract the heroine's soul are not sufficiently dwelt upon, the inner motives of her mind are not made clear enough; we see the results rather than the development itself, which is, as it were, carried on behind the stage.

Of collections of poetry I may mention N. Bøgh's 'Poems,' upon the whole easy-

flowing and unpretending, but without any great originality; and 'Softened Melodies,' by H. Drachmann, illustrated by himself. Drachmann in this, his second volume of poetry, has made considerable progress in mastering poetical forms. He now shows himself able to mould the language into vigorous and bold or sweet and quivering rhythms. Although he is sometimes a little influenced by the Norwegian poet, Henrik Ibsen, that is of no consequence in comparison with the genuine poetical feeling and originality which are the chief characteristics of most of these poems.

Drachmann in the past year has also appeared as a novel-writer; in 'A Supernumerary One' he has published his first larger tale. In reading this book one gets the impression that the author has not made quite clear to himself what he really intended to give. The central theme of the book is the development of two young men, about at the close of their teens. One of these, the "supernumerary" Adolf Brunnov, having Spanish blood in his veins, is an originally generous, warm-hearted, ingenuous youth, but weak, and often overruled by his momentary moods; the other, of a more Northern nature, forms a firm friendship with this youth, being under the spell of his careless and lovable manners. A reverse of fortune has a different effect upon the two friends: the latter makes up his mind to manful labour, while Brunnov sinks into sloth and inert bitterness. At this point the author seems to have grown somewhat weary of his subject. Although one of the chief characters, Brunnov is lost sight of, till at last, towards the close of the book, he reappears on the stage in some vigorously and ably pictured scenes; and he now, at the side of a young wife he has won, abandons his old life to begin a new one in America. But besides this theme, one strong motive—and perhaps the strongest—of the author in writing his book has no doubt been to introduce episodes of different kinds, and here upon the whole he has wonderfully succeeded. In most of the single scenes and descriptions there is a life, a freshness and fulness, a vigorous sense of reality, a deep insight into the human mind, and a real poetic spell—manifesting itself, at times, in some excellent poems interspersed—which impart to the novel a singular charm. Such a book as this would be a more valuable representative of Danish novel-writing to English readers than Scharling's comparatively insignificant 'Nicolai's Marriage.' We, besides, this year have had collections of smaller stories by Carit Etlar, Erik Bøgh, Bergsøe, Tolderlund, Budde, Thyregod, and Schandorph. The last mentioned has told five stories of the market-town and country; they give evidence of an observing eye, especially as to the outer realities of life. In one of the tales, 'A Woman in her Widowhood,' he takes a higher subject, painting the relations between a young widow and a half unconsciously sensual clergyman, till at last her lover, a farmer, regains his influence over her, and takes her home as his wife. The author succeeds well in depicting many of the scenes and the moods of his characters. A short time ago appeared 'From Spring to Autumn,' by Johanne Schjöring; 'The Songstress,' by the pseudonymous authoress, Elizabeth Martens; 'By a Detour,' by A.

Krebs; and our renowned, octogenarian poet, Chr. Winther, has from Paris, where he now lives, sent us a little prose tale, 'A Crisis.'

In history I may mention 'Six Lectures on the Antiquity of the North,' by our veteran historian, Fr. Barfod; 'The External Political History of Denmark during the Time from the Peace of Lubeck till the Peace of Prague (1629-1635),' forming the first volume of a larger work, by Fridericia; a book by A. Thorsøe, on the renowned Swedish historian, Erik Gustaf Geijer's Lectures on 'The History of Man,' with especial regard to their place in the Course of Historical Development. N. Winther has written the antique history of the Ferroes, and J. Petersen has given us a History of the Medical Art. F. Nielsen, a Protestant clergyman, has published the first volume of a picture of 'The Romish Church in the Nineteenth Century.' The historical sketches by T. Lund, mentioned by me in my last review, have given rise to a literary war.

I must not forget to mention that Berggreen, known as a composer and as an historian in music, has contributed interesting materials to the life and character of one of our great composers, Weyse. L. Koch has written the biography of Balle, Danish bishop from 1782 till 1808. In memoirs our literature is continually increasing: I may mention the unfinished publications of Abrahams's 'Communications from my Life,' and of the papers left behind by Tscherning, one of our prominent politicians. Lately has begun to appear 'Recollections and Results of Life,' by M. Goldschmidt, still living, who is especially renowned as a novelist of very considerable merit.

In philosophy, Höffding, who has before now contributed to that branch of study, has this year published an able work, 'Human Ethics,' in which he maintains a natural development of ethical ideas, these being law-bound links in the whole existing world of phenomena. The book is written in clear and plain language, free from all technical terms. The author in his views has been influenced by the modern English philosophers, on whom, a couple of years ago, he published a book. Another highly interesting volume, in its whole point of view nearly connected with Höffding's 'Ethics,' although treating of totally different matters, is Jul. Lange's 'On the Value of Works of Art,' in which he settles the intrinsic value of a work of art as being "that value which the subject has had to the producer, the subject through his representation growing of the same value to us." The author's manner of writing is lively and entertaining, and arrests the reader's attention.

Among other works of different kinds may be noted the completion of the edition of Höyen's writings; a new volume of Arentzen's 'Baggesen and Oehlenschläger'; the conclusion of the seventh volume of the history of 'The Danish Stage,' by Th. Overskou, after the author's death, in 1873, edited by E. Collin; a philosophical work by T. Paulsen; 'The Old and New Society,' by Fr. Krebs; 'From the World of Prayer,' by Bishop Monrad; 'On the Power of Fancy,' by Prof. R. Nielsen; 'The Right of Fancy in the World of Reality,' by T. Faber. I also might mention a series of biographies of men renowned in the history of civilization, which have begun to be edited

(partly translated, partly more independently treated) by H. Trier, and those small essays, which, under the common title of 'From the World of Science,' from time to time are published by Scandinavian men of science. An able translation, by E. Lembocke, of a selection from Byron's Dramatic Poems and Tales, was finished a short time ago. AD. HANSEN.

FRANCE.

IN one of my letters recently I mentioned the saying of an old Academician who, when he was visited by a candidate for the Academy, whose books he had never read, remarked in a haughty tone, "Depuis vingt ans, monsieur, je ne lis plus; je relis." France—which is not at all academic, and laughs at the Academy, except when two men of ability, such as M. Boissier and M. Legouvé, make it smile pleasantly—France is in some degree following the method of the old pedant. She re-reads more than she reads, and the literature put before the public is always, if not that which it deserves, at least that which it asks for and pays for; the caterers for our libraries reprint more old books than they publish new ones.

People were much astonished and almost frightened when, fifteen or twenty years ago, the Hachettes began the publication in octavo of 'Les Grands Écrivains de la France.' The friends of these honourable and learned publishers asked, not without some show of reason, where the public was to be found who would buy these handsome volumes, the texts of which were edited so carefully and printed with such perfection. The fact is that at that very time the chief bookseller in Marseilles said to me in confidence, "Monsieur, je vends à peine un Molière par an, à l'époque des étrennes." It would seem, therefore, that our tastes have happily changed for the better since then, for the first volumes of the Hachette collection are not to be had. The Molière is easily to be got, for the third volume of it appeared in 1876, but if you want the Malherbe, or the Corneille, or Madame de Sévigné, you must wait for the death of some one of the bibliophiles who possess them.

The prodigious success of an enterprise which at the outset seemed Quixotic, has not failed to excite competition. Some men of taste, first and foremost of whom should be mentioned M. Jouaust, a scholar of most refined taste, have set themselves to reprint the classics and the semi-classics, the great masters and the little masters of our national literature. In 1876, M. Jouaust has launched the first of the intended eight volumes of his Molière in octavo, with most lovely designs by Leloir, engraved by Flameng. He has produced, at the same time, the three first volumes of a beautiful Rabelais, the second and third of the Colloquies of Erasmus, with the vignettes of Hans Holbein, the Contes of Perrault, illustrated by Lalauze, without counting interesting curiosities, such as the reproduction of three of Molière's comedies, 'Sicilien,' 'Tartuffe,' and 'M. de Pourceaugnac,' after the original editions, and a little classical library, which already includes all Boileau, the dramas of Regnard, the 'Satire Ménippée,' the first volume of Paul Louis Courier, Hamilton's 'Memoirs of Grammont,' and the 'Grandeur et Décadence des Romains,' the masterpiece of Montesquieu. M. Jouaust

is so absorbed in what I may call retrospective publishing, that he scarcely finds time to publish in thin volumes some small poets of the contemporary Parnassus; but he does not think himself false to classical literature when he brings the 'Comédiens et Comédiennes' of Francisque Sarcey, our great dramatic critic, with portraits etched by Gaucherel. Numbers IV. to IX. have appeared this year, and they are devoted to Bressant, Coquelin, and Mesdames Sophie Croizette, Sarah Bernhardt, Madeleine Brohan, Arnould Plessy. I do not know whether all the personages sketched by Sarcey are satisfied with their painter, for the self-esteem of actors is greater even than that of poets; but the reading public and the *dilettanti* who regale themselves with these portraits do full justice to the honesty, discretion, and delicacy of the authors.

But I must return to the reprints which, for the last two or three years, have formed the most undeniable of our riches. The publisher of our young poets, M. Lemerre, who spends on the living what he gains by the dead, has just finished, he, too, his Molière, an excellent Molière for the pocket, in eight volumes in small 12mo.; not quite so portable, I allow, as my Pickering's Shakspeare, but, on the other hand, much more easily read. He has published at the same time the tenth and last volume of Alfred de Musset, not to speak of the editions of Chénier, Goncourt, Théodore de Banville, and Victor Hugo, who is to our little Parnassians what the ocean is to a drop of water. Musset lives again, along with my old friend Prosper Mérimée, in the Charpentier collection, in a tiny form, convenient, but more odd than pretty. Reprint calleth unto reprint; *abyssus abyssum vocat*, but it is an abyss in which nobody loses himself, nor loses. By the side of the old "Collection Jannet," the Bibliothèque Elzévirienne, resumed creditably and profitably by M. Daffis, one sees flourishing a new "Collection Jannet" published by Picard, who has offered a final edition of the letters of Mdlle. de Lespinasse. M. Gustave Isambert, a writer who divides his time between literature and politics, has prefixed to the book a capital essay on the poor *déclassée* (shall we say *déclassée* or *malade*?) who knew so well how to love, weep, and write.

French publishers do not content themselves with reprinting old books: they re-engage old engravings of the sixteenth, seventeenth, and eighteenth centuries. M. A. Lévy, a man possessed of knowledge and taste, does scarcely anything else. After having recommenced the work of Du Cerceau on the Chief Buildings of France, the etchings of Rembrandt, and many other collections, which had become very rare, he has just reproduced in colours the very interesting gallery of costumes of the Revolution which belongs to M. Victorien Sardou. All is illustration in this volume except a pretty preface by M. Jules Claretie, the youngest and most fertile of our polygraphs. Three quarto pages comprise the entire letter-press, after which it is the burin that speaks.

The taste for books well made—I mean carefully corrected, printed in handsome types, and on *papier de Hollande*—has become so keen among our *bourgeoisie*, that they pay no heed to price. A simple octavo issuing from the presses of Jouaust or Claye is sold

for thirty francs, or even for fifty, without the public finding anything to complain of in it. One of my old companions of the École Normale, M. George Guiffrey, has taken into his head to publish a final edition of Clément Marot. After five years of work, he launches volume 2, not waiting for volume 1, and he prices it at fifty francs. It is seized by the collectors! This habit of a single amateur undertaking a publication is becoming more common day by day. Besides the Société des Bibliophiles, which was founded for the express object of reprinting in small numbers some very rare pieces, the copies of which are distributed among the members, it frequently happens that a corporation, a group of friends, a private individual, treats themselves or himself to the luxury of a book. During the siege of Paris, a friend of mine, a rich grocer in the Rue de la Paix, had printed for himself some speeches—very fine speeches, too—of M. Jules Favre. It will soon be a twelvemonth since the management and *sociétaires* of the Comédie Française did me the honour to send me a magnificent quarto, printed by Claye in January, 1876, of the 'Registre de La Grange,' drawn from the archives of our great national theatre.

But it is time to speak of original works written by our contemporaries, and which the general public fights for with meritorious zeal. If the smaller book-shops of Paris and the provinces are doing but a bad trade, it is not so with the business of the great publishers. That is in the heyday of prosperity; and since English people like figures, I shall give you two, which will interest the readers of the *Athenæum*. In the course of 1876 the chief publishers in Paris, MM. Hachette, have turned over fifteen millions of francs; and the greatest house for ready-made garments, the Belle Jardinière, turned over twenty-two millions—facts that prove that the French, superficial people as they are styled, are beginning to care for inner man as well as the outer.

The house of Hachette, founded by a professor dismissed under the Restoration, is an educational firm. Its honourable and lamented head took as his device, "Sic quoque docebo,"—"I shall teach all the same." He kept his word. But not content with offering to the pupils of our schools editions of Greek and Latin authors, printed with an accuracy unknown before his time, he presently aimed at higher game, and worked for grown-up people without abandoning the young. By the side of the school editions of ancient authors, the firm publish learned editions which England and Germany may perhaps rival. But passing over the lexicons and Thesauri of Alexandre and Quicherat, one has seen appear in quick succession the 'Dictionnaire d'Histoire et de Géographie' of Bouillet, and his 'Dictionnaire des Sciences, des Lettres, et des Arts'; 'Le Dictionnaire Géographique de la France,' par Adolphe Joanne; 'Le Dictionnaire Historique de la France,' par Ludovic Lalanne; the *Littre*, that incomparable monument of national philology; and the 'Dictionnaire des Contemporains,' incessantly revised and revised again by Vapereau. Now we have the 'Dictionnaire des Antiquités Grecques et Romaines,' a real treasure of archaeology, collected and classified by MM. Daremberg and Saglio. Each part, illustrated with one

hundred and fifty to two hundred woodcuts, costs five or six months of work, and the book is still at the letter B. Here, again, is the first part of the 'Dictionary of Botany,' edited by learned M. Baillon, and a whole host of contributors. The work will be completed in I do not know how many years. It will be illustrated with ten thousand cuts, and carry light into the most minute recesses of the vegetable world. Finally, there is another Vapereau, of which the third part is just out. This is the 'Dictionnaire Universel des Littératures,' a repository very rich in documents about authors, books, periodicals, and plays of all times and all countries. The manuscript of this enormous book is finished.

If, hitherto, the French have been remarkable for their ignorance of geography, this will, before long, cease to exist, thanks to MM. Hachette, and their estimable fellow-labourer, M. Elisée Reclus. Although as yet the 'Nouvelle Géographie Universelle' consists of two volumes only, viz., Southern Europe (1875) and France (1876), yet, after reading these 2,000 pages, I can safely assert that this great work will have no equal for a long time to come. Elisée Reclus is skilled in everything save politics, in which his feelings one day, unfortunately, led him too far. He fought like a misled, but sincere and heroic soldier in the mad war of the Commune. I fancy I yet see him at Versailles, dusty, begrimed with powder, and furious, yet always worthy of respect, in one of the processions of prisoners escorted by the victorious troops. I see myself hurrying to the Hôtel de la Préfecture with worthy M. Charton, a deputy at that time, and now a senator, to beg, not the pardon, but at least the liberty of so learned and so honest a man. He got free upon condition of leaving the country, and it is in Switzerland that he is writing the most essentially French book of our time. Last summer the gates of his country would have opened to him spontaneously, had the friends who knew his mind intimately been able to state that he had become aware of his error. But no! He still believes that he was in the right on the 18th of March, 1871. However, it is but fair to him to say that, having promised MM. Hachette to write a book that should be irreproachable from a political point of view, he wielded his pen with an exemplary uprightness. His two volumes, which have never been revised, so much is their author esteemed, do not betray by a single word even the virtuous sectary who wrote them!

I mentioned M. Édouard Charton just now. He it was who, forty-three years ago, founded the *Magasin Pittoresque*, the oldest established of our illustrated papers; he it is who for seventeen years past has conducted for MM. Hachette the *Tour du Monde*, a fine large publication, at least in France unique of its kind. Our tutors taught us to look upon geography as a cold and mummified subject; in the *Tour du Monde* is presented to us a living geography.

History, which the MM. Hachette have always made to keep pace with geography, has never failed to sustain the reputation of their house. After finishing the 'Histoire de France,' as related by M. Guizot to his little children, Madame C. de Witt, armed with the paternal note-books, begins a History of England that is equally favourably received by

our children. As M. Guizot never was a really original writer, it will be hard to recognize a phrase of the father's amid the periods of his courageous and industrious daughter.

I do not undertake to enumerate the whole of the publications issued by the firm of MM. Hachette during the past year, all of which are making, or will make, their way in the world. They have presented us with a translation of Samuel Coleridge's 'Rime of the Ancient Mariner' in folio, magnificently illustrated by the indefatigable Gustave Doré, who was publishing simultaneously at Messrs. Furne & Jouvett's a hundred large drawings on the subject of the Crusades in a new edition of Michaud's book. In quarto, Messrs. Hachette offer us Baron Hübnér's 'Round the World,' with over 300 engravings, as well as M. J. Gourdauld's 'Italy,' as a companion to M. Ch. Davillier's 'Spain,' thus completing M. Francis Wey's handsome book on 'Rome.' In large octavo we have the last work of the late and deeply regretted Albert Jacquemart, the 'Histoire du Mobilier,' and half a dozen other tales, reproduced from the *Journal de la Jeunesse*, a collection deservedly popular, since it is as instructive as it is varied and pleasant. 'Le Bonheur de Françoise,' by Madame Colomb, 'L'Oncle Placide,' by M. J. Girardin, 'La Petite Duchesse,' by Madame Z. Fleuriot, will assuredly have the honour of a translation into English conferred upon them. 'La Bannière Bleue,' by M. Léon Cahun, is a story of the times of the Crusades, the conception and general treatment being in the style of 'Ivanhoe.' The 'White Conquest,' by Dixon, and Kingston's 'Croisière autour du Monde,' are two excellent works, that you have probably read and enjoyed before us. The "Bibliothèque Rose" is enriched by two charming tales, viz., 'Nos Petits Camarades,' by Mlle. Maréchal, and 'La Fille du Professeur,' by Mlle. Gouraud; while to the "Bibliothèque des Merveilles" has been added 'Les Colosses Anciens et Modernes'; also a study in Archaeology, by M. Lesbazeilles, and 'La Lumière,' a very good treatise on Optics, by M. Moitessier. I have already written at too great a length about one firm, and yet I am loth to leave the subject without mentioning to your English readers that it has lately brought out two volumes, almost entirely unpublished, by Madame de Sévigné, collected and arranged by M. Capmas.

M. Hetzel, after sundry enterprises and varied fortunes, is at present concentrating all his resources and devoting all his talent to a work which may be summarily entitled 'Education and Recreation,' his principal fellow-workers being M. Jules Verne, M. Jean Macé, M. Eugène Muller, and M. Stahl, who, *entre nous*, is none other than M. Hetzel himself. The estimable author-publisher, whom the Académie Française has often crowned, this year gives us 'Les Histoires de Mon Parrain,' written in his own amiable, clear style; 'Le Jardin d'Acclimatation,' by M. Grimard; 'La Morale en Action par l'Histoire,' one of the best works of honest, simple Eugène Muller; 'Le Petit Roi,' by M. Blandy; the translation of Mayne Reid's 'Young Voyagers'; and 'Michel Strogoff,' M. Jules Verne's last work. Add to these eight or ten elegant little books, extremely well illustrated, which swell the library of Mlle. Lili and her cousin Lucien, and you have the list of the

productions of the Librairie de l'Éducation et de la Récréation, which reserves all its efforts for the month of December. I must put on one side 'Le Livre d'un Père,' a fine collection of poems by M. de Laprade. Poetry is greatly in vogue in France just now; and some of it is exceedingly well written, but generally speaking the form is better than the matter, thanks to the new school, who are pleased to rhyme magnificently about nothing at all. And so I shall only mention, among new poems, M. de Laprade's book, a superb translation of Lucretius's 'De Naturâ Rerum,' by M. André Lefèvre; Les Poèmes de la Mer, by M. Bouchor; and 'La Chanson des Gueux,' which cost its author, M. Richepin, a month's imprisonment, and which, in spite of a few useless trivialities, occupies a sufficiently high place in the estimation of literary men.

At the establishment of Michel Lévy's brother and successor a crowd of writers have passed, one after the other,—writers of every class, serious and light, among whom some are first-rate. 'Les Actes et Paroles,' by Victor Hugo, Vol. II., 'Après l'Exil,' 'Les Dialogues Philosophiques,' by Ernest Renan, the Correspondence of M. Doudan, have, from the first, found a place in the library of every one fond of letters. Amid the numerous novels edited by M. Calmann Lévy, from day to day, we must put aside 'Étienne Moret' and 'Le Piano de Jeanne,' two charming works by Francisque Sarcey; 'Mon Oncle Barbasson,' by M. Mario Uchard, a fantastic and frequently absurd tale, which is redeemed, however, by the drawing of a most original character, and by a very happy opening; and the 'Nouveaux Récits Galiciens,' by Sacher Masoch, translated by M. Bentzon. Apropos of good novels, well constructed and well written, I must mention that M. Lucien Biart, a subtle writer, and one worthy of translation for the reading of English families, has just published (though why at the Bibliothèque of the *Magasin des Demoiselles* I am at a loss to guess) a work of his, entitled 'A travers l'Amérique,' which is full of good observations and gracefully told. MM. Erckmann and Chatrian have added another to their already long list of popular novels, called 'Maître Gaspard Fix,' which appeared at M. Hetzel's, like their former productions. M. Plon has issued 'Les deux Femmes du Major,' the fourth volume of the "Ménages Militaires," by Madame Claire de Chandeneux; which is not entirely devoid of merit. But, above all, I must congratulate M. Hetzel upon having to do with Madame Henri Gréville. The authoress of 'Dosia,' of 'L'Expédition de Savéli,' and some ten other volumes which are about to appear consecutively—for they are already completed—is a lady of about thirty, rather under the middle height, very lively, and overflowing with good humour. She has lived some years in Russia with her husband, who employed himself in teaching French, as well as making translations. Her novels, which appeared in the French *Journal de St. Pétersbourg*, never crossed the frontier; so that when the authoress of so many pretty tales returned to France, no one knew her name. For two years Madame Henri Gréville knocked fruitlessly at the doors of the different papers and reviews. The *Revue des Deux Mondes*, deserted by nearly all the writers who have had anything to do with it,

received the unknown, less, perhaps, on account of her talents, than her disinterestedness and submissiveness. Her book was mutilated, and she was not paid a farthing. But directly she was known, the editors of the leading papers began to quarrel as to who should publish her works, and the novels already issued in Russia were at once, so to say, born again in the *Temps*, the *Débats*, *XIX^{me} Siècle*, and the *Figaro*. When the stock is exhausted, Madame Gréville will not stand still; indeed, to be precise, I must say that she has never ceased to produce, and that she works, even in these days of success, with the same industry she displayed in her darker hours. I have had the honour of chatting with her, and what struck me even more than her ardour for work, even more than the brilliancy of her mind, was the deep respect and enthusiastic admiration with which she invariably speaks of her husband. If we are to take her word for it, she has only been her husband's secretary. I am not aware if in England you have many authoresses who push their love of self-sacrifice to this extent, but certainly in France they are sufficiently rare to deserve mention.

Speaking of M. Plon, I may say that he is at the head of one of the most active and varied businesses in Paris. He publishes at one and the same time, novels, almanacs (fancy over twenty almanacs!), memoirs, the *Travels of the Marquis de Compègne* and of Viscount Melchior de Vogué, the *Souvenirs of the Levant Station*, by the Vice-Admiral Jurien de la Gravière, two highly interesting volumes; and some magnificent publications in which literature and art join hands; as, for instance, 'Amsterdam and Venice,' by M. Henry Havard. The author of the 'Voyage aux Villes Mortes du Zuyderzee,' and the 'Frontières Menacées,' is exiled for the same errors as M. Elisé Reclus. While an obstinate and somewhat unenlightened policy keeps him away from his country, he has gained the esteem of the Belgians and Dutch in the best circles of society; and it is said that even kings present him with decorations. I know not how much truth there may be in this report, but I can safely say, that his books contain nothing that can give the least uneasiness even to the most Conservative members of the Senate. They are written by a true Frenchman, and one who is as upright as he is amiable. The parallel between Amsterdam and Venice borders slightly on paradox at times, as do all works intended to prove a theory, but it is a learned and clever work, written with a deep historical feeling and a decided taste for art. The engravings are very fine, the etchings by Messrs. Flameng and Gaucherel especially so. Among the other *publications de luxe*, issued at the end of 1876 by M. Eugène Plon, should be mentioned the 'Contes de ma Mère,' collected and well illustrated by Bertall (Albert d'Arnoux), and 'Bêtes et Gens,' a charming collection of familiar poems, written and illustrated by Stop (Morel-Retz). The Librairie Charpentier, too, has resolved to publish one of those books in which the artist works in conjunction with the writer, and sometimes eclipses him. This firm has scattered throughout an extremely pretty novel by Quatrelles (Ernest Lépine, Conseiller Référendaire à la Cour des Comptes) thirty original drawings by M. de Neuville, a young military painter with

a powerfully creative genius, who shares with M. Detaille the heritage of Horace Vernet. His drawings, reproduced by means of a process superseding etching and the burin, give great additional value to Quatrelles's little work, already very interesting.

In the form rendered so popular by his father, M. Charpentier fils is publishing the works of my lamented predecessor in the *Athenæum*, Philarète Chasles. Four volumes have already appeared, 'Le Moyen Age,' 'Le XVI^e Siècle en France,' 'L'Angleterre Littéraire,' and the first volume of the 'Mémoires.' In 'L'Angleterre Littéraire,' the tribute to Francis Jeffrey has already excited remark. It would seem to be a criticism on another editor of a review:—

"No manœuvres, no compromises; the inferior works of people who may be useful to him do not win his praise. He does not become furiously imbued with a desire to depreciate the novels of the Tory Walter Scott, albeit his political opponent. All the scheming intrigues of the lower class of criticism, originating in the corrupt influence of the bad practices of the anteroom or of the *coulisses*; a word of praise artfully concealing an opposite meaning, the puerile malice of a spoiled child, combined with the cowardice of the corrupt man; petty baseness cleverly disguised by apparent frolic; all that is frivolous, equivocal, and deceptive—everything savouring the courtesan and satyr—he despises and ignores."

Philarète Chasles had indeed a terrible deal of *esprit*, and it is pleasant to see him thus raining blows, in behalf of one of your countrymen, upon the back of a Frenchman whom he did not like. The large and well-known firm of Firmin Didot has at last completed the great work on 'Le Moyen Age et la Renaissance.' The last volume treats of Science and Literature, and is not inferior to the earlier ones. The talent of that witty writer, the Bibliophile Jacob (Paul Lacroix), who knows so well how to render erudition pleasant, is renowned. Equally renowned is the perseverance with which Messrs. Didot have collected, from father to son, the most precious monuments of French and foreign art. They have only, so to speak, to open their cabinet, to offer to engravers the materials for the richest and most varied illustrations. The lately discovered art of lithochrome enables them to distribute more extensively curious pages of missals, miniature manuscripts, pictures of mosaics and tapestries. There is no pleasure more entrancing than that of communicating to the public what one knows, and being able to teach by the eye. Messrs. Didot, too, even before finishing their last book, have begun another, called 'Historical Costumes.' It is, or rather it will be, a very valuable collection, equally useful to the sculptor, the painter, the novelist, and the dramatic writer.

The author of that splendid book, the 'Ornement Polychrome,' M. Racinet, has undertaken to carry this new publication through. It will contain 500 plates, of which 300 are in colours, gold, and silver, and 200 in cameo. The first number, which appeared in the autumn of last year, is above all praise. I say nothing of the letter-press, for the historical essay which is intended to precede it is still in the press, and the pictures

are only accompanied by explanatory notes of laconic brevity.

Those books which appeal to the eyes, and leave to the spectator the pleasure of commenting upon them himself, are beginning to be appreciated here. Thus, M. Goupil, the famous publisher of engravings and photographs, has set to work to bring out the annual *Salons* in large volumes of photo-gravure, without any other text than a sonnet to each picture. Besides, the sonnets, written by M. Dézamy, are excellent in point of style, and most agreeable; but does it not seem rather like the world being turned upside down, that in this library of pictures, instead of the engraving illustrating the text, the text should be made to illustrate the engraving with a few lines of prose or verse?

Works on Art abound. Never have we written so much about Art, for Art, and about everything connected with Art; while M. Charles Blanc has collected in one very handsome volume the quintessence of all that he has published in his lifetime upon the artists of his day. M. Clément de Ris, too, gives us, in large octavo, the curious and interesting biographies of the amateurs of the past. Some artists have even taken up the pen *pro domo sua*, and, as if they openly defied criticism, comment, explain, and glorify their own productions. Thus, M. Charles Garnier, the architect who designed the Grand Opera House, promises us two volumes on his building. We have, as yet, only two parts of it, but it is generally allowed that the artist defends himself in it with much sprightliness and humour. *La Gazette des Beaux Arts*, a monthly, with a justly large circulation, has just met with a terrible opposition in the shape of *L'Art*, a weekly review in quarto, conducted by M. Eugène Véron, and numbering among its contributors all the most competent writers, and illustrated by all the best artists. At the commencement of this strange struggle, some gave out that the *Gazette* was ruined; others predicted that *L'Art* could not fail to succumb shortly to the vastness of her own efforts. Well, every one was wrong; the two rivals are both wonderfully well. *L'Art* made great sacrifices, but it is amply rewarded by an ever-increasing success. The numbers for the first two years compose six handsome volumes, very eagerly sought after by people of taste. M. Charles Yriarte, a writer who draws, and likes to illustrate his works with his own drawings, has just published at M. Rothschild's the first half of a large work called 'Venice.' It is at once a brilliant and learned study in the history, arts, and manners of that wonderful city. M. Yriarte knows it as well as M. Armand Baschet, which is not saying a little, and he is passionately fond of it. His book, in folio, is replete with bright illustrations.

M. Rothschild has made an exception, in this case, in favour of 'Venice,' which would be more appropriately in the hands of Didot or Armand Lévy; for hitherto M. Rothschild's speciality has been limited to scientific and technical works, which he produces with rich profusion of engravings and chromo-lithographs. Never has anything been printed more instructive and pleasant to read than are the Monographs upon the Coleoptera, Butterflies, Fish, Birds, Game, Dogs, Mushrooms, and the

Olive. 'L'Album Graphique' comprises alphabets, coats of arms, and ornaments of every kind, forming two volumes, in quarto, to suit the most refined taste.

The 'Public Works of France,' studied and described by the ablest of engineers, will form five volumes, of ten parts each, and will be finished at the end of 1877, to be sold at the trifling price of 600 francs. As I remarked before, we no longer consider the expense. The 'Grand Dictionnaire Universel,' of the nineteenth century—at length complete—is being sold at 579 francs, in paper covers. It is a gigantic Encyclopædia, in fifteen volumes, that it is impossible to do without when one has not got it, and which one does not know where to put when one has it. Pierre Larousse, whom I knew as a Maître d'Études some thirty years ago, devoted all his life to this strange task; he succeeded in making a large fortune, and died with the toil, last year. He was a tremendous worker, a bad idler, and a thoroughly honest, straightforward man. His successor, M. Boyer, is preparing the Supplement to the Dictionary, and is also engaged in publishing some classical works. Amid the elaborate publications which have been finished in 1876 we must mention the works of Honoré de Balzac, whose twenty-fourth volume appeared at Calmann Lévy's, and the big 'Diderot,' of the Frères Garnier. M. Louis Figuier has presented us with the fourth and last volume of the 'Merveilles de l'Industrie,' and although rather commonplace in character, yet not without interest and utility.

History, Philosophy, and Science compose a vast domain belonging to M. Germer Baillière. His happy lot it has been to publish this year, the 'Synthèse Chimique,' by Berthelot; one of those books that honour not only the author and publisher, but which do credit to the country and to the age. M. Fuchs's work on Volcanoes, that of M. Vogel on Photography, and M. Luys's Treatise on the Brain, have come to enrich the International Scientific Library. In Contemporary History should be mentioned M. Auguste Laugel's book on Lords Palmerston and Russell, the 'History of South America,' by M. Alfred Deberle, the 'Collection of the Acts of the Government of National Defence,' in seven quarto volumes. In Philosophy, the wise and well-weighted work by M. Janet, entitled, 'Les Causes Finales'; Schopenhauer's 'Essay on Free Will'; 'The Religion of the Future,' by Hartmann; 'The General Principles of Physiological Psychology,' by Lotze; 'Religion and Dogma,' by Matthew Arnold; 'The Introduction and Search after Primary Causes,' by Berthault; the 'Essay on Maine de Biran,' by M. Jules Girard; 'Realistic Psychology,' by M. Sièrbois; and an excellent translation of Lubbock ('Origin of Civilization'), by M. Edmond Barbier, form a pretty little library at M. Germer Baillière's.

The same publisher produces every two months a *Revue Philosophique*, conducted by M. Ch. Ribot, and every quarter the *Revue Historique*, conducted by Messrs. Monod and Fagniez, and we are looking forward to the *Revue Géographique* M. Ludovic Drapeyron has promised us for a New Year's gift.

Religious and political polemics seem to have found refuge with a *débutant* in book-

selling, M. Decaux. In one year this young and enterprising publisher has effected great things, and obtained a series of considerable successes. 'La Vraie Marie Antoinette,' by George Avenel; 'Le Prince de Bismarck,' by M. Antonin Proust; 'Les Fédérés Blancs,' by M. Edouard Siebecker; 'Cinq Ans Après,' 'Alsace et la Lorraine après l'Annexion,' by M. Jules Claretie; 'Les Prisonniers du 2 Décembre,' by M. Hippolyte Baboux; 'L'Histoire Populaire du Consulat, de l'Empire, et des Cent Jours,' by M. Hippolyte Magen; and lastly, 'L'Arsenal de la Dévotion,' that little *chef-d'œuvre* of M. Paul Parfait's, will show to other nations a livelier, freer, and bolder France than they have seen in the octavos of the ordinary run of booksellers. Mayhap that while reading 'L'Arsenal de la Dévotion,' you will be tempted to exclaim, with Molière's Mercure,—

Comme avec irrévérance
Parle des Dieux ce maraud!

Indeed, it is a fact that for a quarter of a century no one has made such a daring attack on the fashionable superstitions. M. Parfait's prose and M. Jean Richepin's verses are housed under the same sign.

Mock zealots and pseudo-Conservatives turn away, with ill-concealed grimaces, from these two books, but with all that, there is much good blood in those youthful veins.

EDMOND ABOUT.

GERMANY.

WHILE the Frenchman loves to compare his country to the Roman Empire, the German fancies that he can discover a resemblance, in their inner and outer development, between Germany and Greece. In both was there the same original division into tribes and states, which the bond of a common language and a loose political federation under the varying hegemony of two rival powers kept together. In both, philosophy and poetry flourished at a time of continued political powerlessness. Both at last rose in answer to an unexpected national impulse, and achieved, the one under the leadership of semi-Greek Macedonia, the other under Prussia's guidance, a series of marvellous military successes.

In Hellas the victories of Alexander were followed in literature and science by "Alexandrinethum." The Hellenic speech and culture became the world's property; the Hellenic spirit slumbered upon laurels, founded museums, and collected libraries. The creative spark of poetry died out, and technical connoisseurship reigned in its place. The high-soaring speculations of the philosopher were replaced by sensible reflections; the spirit of invention, by that of philosophical and historical criticism; the age of genius, by that of a disastrous empiricism of the positive and exact sciences. The fewer the great men living, the wider the renown of the dead. The age of Pericles seemed to be centuries distant.

Germany has this year lost two of the noblest champions of its old guard of poets, and celebrated the centenary of the birth of three of its foremost men of science. In the night of the 17th to the 18th of March died the Rhenish "Sänger der Wüste," Ferdinand Freiligrath; on the 11th of September, the Austrian "Sänger der Freiheit," Anastasius Grün. The first is a proof that one may be born among the bogs and oaks of the Saltus

Teutoburgiensis, and find oneself at home in the deserts and under the palms of the tropics: the latter has shown that one may grow up to manhood among the Wendish peasants of the Slavonian border-land, and become in thought and word a true German. Freiligrath was intended by nature to be a painter of poetical landscapes, Grün to be the bard of roses and the love of life; but both were forced, by the reaction which weighed upon Germany, to turn political poets. From the one comes the saying, to which he afterwards proved unfaithful, that the poet stands on a higher level than the "Zinne der Partei": the other's best and most characteristic production is the poetical version of the jovial advice of Duke Otto the Merry, the humorous "Pfaffen vom Kahlenberg." The former was driven by George Herwegh's scornful remark into the ranks of "the party"; the latter, in spite of "the priests" and the censorship, which in his beautiful native country obscured the work of Joseph the Second, the "Despoten wie Licht und Tag," expressed in verse the shame he felt at the way in which Austria was governed. Freiligrath, after his political conversion, abandoned his Oriental visions, and passed at once, with the ardour of a neophyte, to the excitements of the poetry of the proletariat and the barricades. The author of the 'Spaziergänge eines Wiener Poeten,' even when indulging in a righteous indignation, preserved that urbane tone of ironical politeness with which, in the name of the Austrian nation, he prayed the all-powerful Chancellor "so frei sein zu dürfen frei zu sein." The Westphalian poet was a son of the people; the Austrian belonged to one of the noblest and oldest families of the German nobility—that of Auerspergs, the ancestors of which defended the border against the Turks, while its head takes the title of Duke from the German Enclave Gottschee in the midst of Slavonian Carniola. When the *bourgeois* poet sent back to the King of Prussia the pension granted to him, the police of the whilome German Confederation compelled him to go into exile: but when the poet-count uttered the first protest heard against the Absolutist régime at Vienna, Prince Metternich found it advisable to respect his incognito and to praise his talent. Freiligrath's muse grew dumb when the "tolle Jahr" that bridled it was over; from that time forth, he occupied himself almost exclusively with masterly translations from the French and English. Count Auersperg, when the day of Liberalism dawned, spoke as impetuously for light and right in the Austrian House of Lords as he had written. The poet of the 'Lion's Ride' died in loneliness, with only his family and a few friends round him. The last of the circle of Grillparzer, Lenau, and Halm expired almost literally overwhelmed with the crowns which had been showered upon him from far and near when he celebrated his seventieth birthday a few days before.

Of the poets who, as one of them (E. Geibel) says, "walk with kings," the saying is true, "Les poètes sont morts: vivent les poètes." In the German "Dichterwald," if we are to believe Uhland, every one sings to whom "song is given"; but unluckily a great number sing to whom it is not given. To count all the screaming, buzzing, droning, whispering,

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lispings would be a thankless task. From many Siegfried himself, though he, according to the legend, understood the speech of birds, would learn nothing new nor wise. Many an old favourite, such as Grün, Geibel, Bodenstedt, Gerok, &c., has appeared this year in a new gilt cover; many a recently acquired friend—for instance, Th. Storm, Stefan Milow, H. Lorm, G. v. Oertzen—has brought out something fresh. But a lyric poet of commanding original power has not made his appearance. That amiable writer of tales, W. Iensen, has published some polished stanzas in *terza rima*, under the title of 'Um meines Lebens Mitte.' The genial author of 'Quickborn,' Klaus Groth, has brought a narrative poem in the Low German dialect, 'Ut min Jungspardies.' Both volumes are autobiographical. A young Pole, who writes German, Siegfried Lipiner, has in a dithyrambic poem, 'The Prometheus Unbound,' overflowing with youthful idealism, made a creditable attempt to challenge comparison with Shelley's lofty but formless drama of the same name, which, by the way, Count A. Wickenburg, the husband of the well-known authoress, has this year translated into German in a masterly style.

'Durstige Lieder,' by Julius Meyer, are also dithyrambic in style, only the inspiration that gave them birth is of a less ideal kind. In this class of writing Scheffel, the original, remains unapproached. His fiftieth birthday has been solemnly celebrated this year by all "thirsty throats," the number of which, especially at the German universities, is by no means small. Thirsty "poets" would do well to sip some of his nectar. The greater number of lyric poems do not appear by themselves, but see the light in collections which, under the inviting names of 'Dichtershallen,' 'Dioscouri,' &c., and sometimes accompanied, like the 'Düsseldorfer Album,' by illustrations, attract the world of luxurious readers. Occasionally real gems stray into these publications; such, for instance, as the charming fairy tale, 'Vom trojanischen Berge' of the illustrious critic and writer of tales, Ferdinand Kürnberger, which appeared in last year's issue of the 'Künstler Album.'

The epics of 1876—the year which has witnessed the performance at Bayreuth of Wagner's 'Nibelungen-festspiel,' go back to the old German and Norse times, which, thanks to W. Jordan, R. Wagner, and G. Freytag, are again the fashion, as they were after the War of Liberation. The subject of the 'Amelungensage' of the more than prolific Felix Dahn is Ostro-gothic; that of the 'Aslaug-Sage,' by a lady, Marie Hantstein, but almost too bloody for a lady's book, is old Norse. In contrast to the wild Berserkers of a long-past mythical age, whom even the 'Music of the Future' seems scarcely able to galvanise into life, another cultivator of heroic poetry, V. Wildenbruch, has laid the scene of an epic in the present day, and in 'Vionville' celebrated the doughty deeds of the Prussian Guard, cuirassiers, and dragoons. The 'Iliad' deals with an episode of a great war; but this work, which contains very vivid battle-scenes, deals only with episodes of an episode; and in the first canto the deeds of the Brandenburg troops are celebrated; in the second, the charge at Mars-la-tour; in the third, the struggle of the Westphalians.

One seems to be reading a rhymed regimental chronicle. Two Austrian poets may be mentioned here: the one, Johannes Nordmann, has celebrated in original stanzas, called 'Romfahrt,' the Austrian Peasant War; the other, Julius von der Traun, in epigrammatic terse strophes, has treated a true Castilian romance. His title is 'Toledanorklingen.'

The dramatic literature of the year has been of little importance, and it has been quite thrown into the shade by the proceedings at Bayreuth. With the performance of the Nibelungenring, if we are to believe the followers of Wagner, begins a new era, not for music only, but also for the drama. The first sketch of Wagner's libretto dates from 1851; the complete text was published as early as 1862. But the "Art-work of the Future" can only be criticized as a vehicle for the common working of all the arts when it has been bodily placed on the boards. That the old Norse saga of the Nibelungen Treasure and Siegfried the Dragon-slayer contains a strong dramatic element has been shown by the numerous dramatic versions it has given rise to; for instance, those of Raupach and Hebbel. But this dramatic element rests essentially upon the mighty ethical pathos that the saga contains—a pathos inferior in greatness to that of none of the ancient sagas, while it in terror surpasses them. The defeat of the Asen in the conflict with the Giants has, in the saga, its ethical motif in the guilt of the vanquished, their cunning breach of the treaty, and the high-handed robbery of the treasure. The mother of Siegfried, Sieglinde, the daughter of the kings of the race of the Wölsungs, abandons herself to an incestuous connexion with her own brother, Siegmund, but only in order that the lordly race of the Wölsungs, all branches of which, except this one, have perished through her husband, may not become extinct, and Siegmund is unaware of the relationship. At the same time, so soon as she has borne a son, and thus insured the continuance of the race, Sieglinde voluntarily atones for her sin by leaping into the flames of the funeral pile which consume the body of the husband she had wronged when alive. Siegfried expiates, by the fate which Hagen prepares for him, his crime in voluntarily deserting his betrothed, Brunhilde, and choosing another bride. Wagner has altered the saga here, but not improved it, for he has destroyed, or at least obscured as much as possible, this ethical element. To be sure, the gods do perish in consequence of Wotan's breach of the treaty and artful fraud; but they do not fight against their destiny, and Wotan, a hypochondriacal god, who is fully possessed by the Schopenhauerish Renunciation of the Will to live, not only submits to his fate, but longs for it, and is, therefore, actually rewarded for his misdeed by the fulfilment of his wish. The sister surrenders to the brother without ethical motif, from mere passion, and without any expiation for the sin befalling her. Her brother has intercourse with her, after he has already recognized her as his sister! Siegfried has indeed forgotten Brunhilde, and chosen another mistress, but not voluntarily. He is deceived by a love-philtre which Gutrunne has presented to him. The gods fall a sacrifice to a groundless fate, the brother and sister to an irresistible passion, and poor Siegfried to a potion that entails forgetfulness! Not content

with this disregard of all dramatic justice, Wagner makes every endeavour to impress on the spectator that the "gigantic" destiny of gods and heroes depends on pure "caprices." Brunhilde learns that the gods can be saved (why and how is not told) if she returns to the Alben the Nibelungen ring that she wears on her finger, and she declines because she has received it from Siegfried. That is intelligible; but Siegfried's refusal to restore the ring is less comprehensible. He comes to the Rhine. The daughters of the Rhine please him. In order to win their "Minne," he is willing to give them the ring. Then they reveal to him that, if he does so, the curse passes away from the gods; yet now, when he has reason to give it, he keeps it, and the gods perish. What the epic saga does not allow itself, the drama should not allow itself, still less the "Musikdrama."

The Bayreuth performances have called forth a flood of criticisms, of which Paul Lindau's 'Nüchterne Briefe über Bayreuth' is the most humorous, while the accounts given by E. Hanslick in the *Neue Freie Presse*, and Louis Ehlert in the *Deutsche Rundschau*, are the most exhaustive. Wagner, like his namesake in the second part of 'Faust,' has attempted to create a "new man," and he has succeeded in begetting a race who wear their hair long, stick feathers in their caps, and write pamphlets in apocalyptic cuneiform. What these "Schwarmeister" (as Luther called the Anabaptists) are capable of, is shown by the writings of Hans von Wolzogen, Franz Hüffer, but above all Edmund von Hagen. The work of this last-named enthusiast is styled a contribution to an estimate of the poet, and a volume of considerable size is devoted exclusively to "the poetry of the first scene of the Rheingold." A commentary, of like fulness, upon the whole work, the representation of which occupies four evenings, would fill a library. The author has made the discovery that to understand Wagner requires a "wahnvolle metaphysische Stimmung." In the now-celebrated refrain of the song of the 'Daughter of the Rhine,' the text of which runs, "Weia, Waga, Wagalaweia," this gifted commentator finds the expression of a "genial merriment." He is not contented with admiring the old-fashioned alliterative verse, and the characteristic "Leitmotif," which on each occasion precede the appearance of the hero, as the tinkling of their bells do cattle; he has also investigated the peculiar assonance of Wagner's verse, and has discovered, for example, that the letter *n* is the "letter of egoism," and, therefore, is rightly put by the poet into the mouth of the spiteful dwarf, Alberich. But enough of this methodical folly.

The Roman tragedies of Wilbrandt, especially his 'Nero,' have found a successor in the tragedy of the same name by Martin Greif. The author of 'Mirza Schaffy,' as his tragedy 'Kaiser Paul,' was for intelligible reasons refused by the Court Theatre, has tried his luck with a harmless drama, 'Alexander in Corinth,' an imitation of an old English original. A tragedy, 'Amy Robsart,' by R. Gottschall, after Walter Scott's 'Kenilworth,' has met with applause at Leipzig, where the author lives; and so has the 'Borgia' of Ernst Jerusalem—more of a history than a drama—the conclusion of which, as of Victor Hugo's

'Lucrèce Borgia,' is a banquet at which the guests are poisoned. The fashionable rage for the North is so prevalent in Germany that the German dramatists are driven off the field by Björnson and Ibsen. Of new comedies, Wilbrandt's 'Wege des Glücks' missed the road. On the contrary, a favourable reception was accorded to Julius Rosen's (Duffek) 'Citronen,' and more still to his merry trifle, 'O diese Männer.' The French system of double authorship is gaining ground on this side the Rhine, and 'Die hohe Schule,' a comedy, by G. von Moser and Julius Rosen, in spite of its want of unity, was successful, thanks to sundry witty passages. In farce, neither Vienna nor Berlin has produced anything worth mentioning.

With a literary mongrel, a novel in verse, 'Ebenbürtig,' by A. von Schack, I may begin my remarks on fiction. The latest production of the celebrated translator of 'Firdusi' is equal to its predecessors in luxuriant fancy, saucy humour, and melody of versification. Of novels properly so called, 'Die Ideale unserer Zeit,' by Sacher-Masoch; 'Ein Kampf um Rom,' by Felix Dahn; 'Aspasia,' by R. Hamerling; and 'Sturmflut,' by E. Spielhagen, are the most notable. G. Freytag's 'Ahnen,' which in former years has regularly added annually a branch to the parent stem, has halted this year; another volume, 'Marcus Koenig,' is announced. Sacher-Masoch made himself a reputation all over Germany by his 'Don Juan von Kolomea'; but also, unfortunately, he wrote the 'Venus im Pelz,' and his new novel has more of the latter than the former about it. In this half-German writer there is a curious mixture of Teutonic culture and Sarmatian barbarism. In virtue of the first, he has at command an unusual degree of idealism; in virtue of the second, a power of realistic description that does not shrink from the most terrible scenes of lust and cruelty. His conception of the world and of life is pessimistic, and approaches that of Schopenhauer; his pictures of character and nature in his native Galicia are, through their directness and vigour, cabinet pieces. The son of an Austrian official, at the time of the Galician peasant war against the nobility (1846) he grew up imbued with a strong hatred of the Poles, and his first attempt in literature was a sketch of the rising of the Ruthenian boors for Emperor and Empire. These East-Galician peasants hate the Polish noble, and are the most patriotic of all the subjects of the House of Hapsburg. Their literary representative, Sacher-Masoch, is as patriotic as they, and bore arms against Prussia in 1866. That he should be by no means pleased with the hegemony of Prussia in the "New Empire" is natural, and his latest novel is the expression of his disgust. The 'Ideal' of the Germany of to-day by no means corresponds to his ideal, and he never tires of holding up a by no means flattering mirror. At times he shows abundance of *esprit*; and where he bewails the neglect of the spiritual advantages of life, and the unbounded eagerness for money and pleasure, his criticisms are full of truth, but he might have addressed them with just as much justice to Vienna as to the metropolis of the "New Empire." Party spirit not unfrequently leads him into gross exaggerations, and his pretended descriptions of places betray

that he is more at home on the Dniester and on the Pruth than on the Spree and the Elbe. His Juvenalian scourge often lashes the empty air; and even the French admirers whom his hatred of Prussia has gained for him advise him to place it in the corner, and to return to his own peculiar domain, the description of the country and people at the foot of the Carpathians.

The novels of Dahn, the learned Germanist, and Hamerling, the philosophical epic poet, belong to the class of tales in which, as in Eber's 'Aegyptische Königstochter,' archaeological erudition, or, as in Wieland's 'Aristippus,' Greek metaphysic plays almost as great a rôle as the imagination. Dahn's book is an historically correct picture of the struggles between Byzantium and the Ostrogoths for the dominion of Italy, which are grouped round an imaginary hero, "the last of the Romans," Cethegus. Hamerling's is a philologically correct picture of the age of Pericles. The former, with its laborious details, resembles a mosaic; the latter, with its figures depicted on the flat, without background of any kind, is like a Pompeian fresco. Neither attains the sense of reality which pervades Spielhagen's story. This last story of Spielhagen's does not surpass, indeed does not equal, its predecessors (but *vide Athen.*, No. 2565); but the concluding chapter, the description of the destroying flood which gives the name to the book, is one of the most brilliant things the author has written. Spielhagen is a connoisseur of the sea. The time of his story is that of the period when the North-German gründer flourished. With deep reaching symbolism, he assembles the characters of his novel in a château on the shore of the German Ocean, where they are overwhelmed by the avenging waters that, like another deluge, engulf pure and impure. Veterans, like Gutzkow, Auerbach, Storm, appear again upon the scene. The collected works of the first named are in course of publication: a new tale, 'Die Serapionsbrüder,' is advertised. After many "national-liberal" aberrations, Auerbach returns to his own field—a field he had better have never quitted—in his new 'Schwarzwälder Dorfgeschichten,' which would be still prettier if he had not written the old ones. That minute painter of the human heart, Theodor Storm, has added a new and lovely leaf to his laurels, in the tale 'Aquis Submersus.' Another great success is the 'Bozena' of the Baroness Marie Ebner-Eschen, known through her 'Erzählungen,' published last year by Cotta. The 'Novellen aus Oesterreich' of Ferdinand von Saar, have, with one exception, appeared before; but they are real gems.

On the border-land between fiction and sociology are the tales and pictures of life in eastern Galicia which Karl Emil Franzos has brought out under the appropriate title of 'Aus Halbasien.' Most of them were originally written for the *Neue Freie Presse*. Realism, fidelity to nature, and a pointed style Franzos has in common with his countryman and model, Sacher-Masoch: from the latter's cynicism and secret hatred of Teutonism he is quite free. A piquant element is added in his tales, through his exact knowledge of the Galician orthodox Judaism, the so-called Chassidim, that forms one of the most original Oriental enclaves existing in the middle of

Slavdom. On the other hand, Rodenberg, in his graceful 'Still-leben auf Sylt,' and Hallier, in his sketch of 'Helgoland,' a sketch drawn with the observing eye of a man of science, describe the North-Frisian world still so little known. A Liberal member of the German Parliament, Ludolph Parisius, in his 'Altmärkische Geschichten,' portrays the scenery and people of a district which is by no means the most attractive in Germany, but has the no small merit in the eyes of Imperialists of being the native seat of Bismarck's family. Another Deputy, Braun, the foe of Particularism, has spent his vacation in travelling through the scene of the Eastern Question. The first volume of his travels has just appeared. It is devoted to Roumania and Servia, and describes, in an attractive way, those countries, the dwellers in which actually, to use the words of Goethe—

In der Türkei aufeinander schlagen.

The same subject is treated in Vambéry's 'Sittenbilder aus dem Morgenlande,' whilst the journal of the former Austrian Minister at Constantinople, the late Count Prokesch-Osten, contains authentic descriptions of the period of the conflict between the Porte and Mehmet Ali. The author, as a political agent and favourite of the Pasha's, was quite at home at the Egyptian Court.

Unquestionably the greatest success among books of travel is Payer's account of the Austrian Arctic Expedition. No less than 50,000 copies are said to have been sold. Wilhelm Lang's 'Transalpinische Studien,' though full of information, and Heinrich Noes's 'Gasteiner Novellen,' excellent in their way, must content themselves with a more modest success.

Two exiles of the year of revolution have written a narrative of their experiences in foreign parts. C. Hillebrand, who sought an asylum in England, declares that England is Americanizing. Fr. Knapp, who went to the States, warns his emigration-loving countrymen that America is not Germanizing.

From geography to history is no great step. Germany has this year celebrated the centenary of two of her greatest historians, men who were complete contrasts. B. G. Niebuhr, a revolutionary historian, and a Conservative politician, who has never been popular, was born on the 27th of August, 1776, on non-German soil (Copenhagen); but all his life long he belonged to Germany, or, more strictly speaking, to Prussia. The author of the immensely popular 'Allgemeine Weltgeschichte' and the 'Geschichte des 19 Jahrhunderts,' the undaunted moral critic and patriotic historian, F. C. Schlosser, out of whose school came Gervinus, Dahlmann, Häusser, Aschbach, &c., was born at Jever, in Oldenburg, on the 18th of November, 1776, and for about a quarter of a century was the most popular historian in Germany. His fiery "tendentious" style was first driven out by Ranke's cold, diplomatic manner. Among the historical publications of the year, not including the publications of numerous academies and historical associations which have only a value as "sources," the 'Byzantinische Geschichte' of the late Gfrörer deserves an honourable place. It has been edited by his friend, J. B. Weiss. Max Duncker has issued 'Denkwürdigkeiten' of the time of Frederic the Great and Frederic William the Third, from the last of which it appears that

the French, between 1806 and 1813, extorted from the diminished kingdom of Prussia, which counted little over 2,000 square miles (German) two milliards of francs in money and money's worth. Wilh. Oncken has thrown new light upon the relations between Prussia and Austria in the Wars of Liberation, 1813-15,—light chiefly derived from the hitherto unused State archives of Vienna, and much more favourable than former accounts to the Austrian Court. The compiler of the 'Zeitgenössische Geschichte,' Ad. Schmidt, depicts, in his 'Pariser Zustände von 1789-1800,' the Parisian society of the time of the Revolution, and the Directory, from the archives of the police. The Ultramontane historiographer of the House of Guelph, Onno Klopp, has issued two more volumes of his 'History of the House of Stuart,' which, like their predecessors, bear obvious tokens of their origin. Ottokar Lorenz, since the death of Palacky, by far the most important of specifically Austrian historians, has brought out 'Drei Bücher Geschichte und Politik,' which contain a collection of minor historical and political essays. A veteran of the school of Schlosser, Aschbach, has printed a continuation of his learned 'Geschichte der Wiener Universität,' which reaches the age of Ferdinand the First, and adduces proof of the interesting fact that the second oldest university in Germany did not stand aloof either from Humanism or Reform. Aschbach is known as the biographer of the Emperor Sigismund. A younger pen, that of H. Friedjung, has just brought out a most successful monograph on the first of the Luxemburg line, Charles the Fourth. That gigantic enterprise, the Heeren-Ukert collection of histories of all European states which since the death of its editors had fallen to the ground, has, in the hands of Von Giesebrecht, taken a new start.

Hertzberg's 'Geschichte Griechenlands seit dem Absterben des antiken Lebens bis auf die Gegenwart' solves a thankless task in a highly satisfactory manner. The 'Geschichte Toscana's' under the Medici, of Alfred von Reumont, embraces not only the politics, but also the art, literature, private and social life of the State on the Arno. Felix Dahn, whose inexhaustible fertility on so many different subjects attempts too much even for a German professor, has published a critical life of Paulus Diaconus, that is intended to serve as the introduction to a collected edition of the writings of the Lombard chronicler. Upon the recent history of the two great German powers two valuable works have seen the light: in the one, Ferdinand Fischer describes, more in the spirit of a publicist than an historian, the state of Prussia at the close of the first half of this century. The writer is an ardent patriot, but he is fully alive to the misgovernment of the clerical conservative Reaction. The Austrian Freiherr von Helfert took a prominent part in most of the events which he details in the fourth volume of this history of the recent fortunes of the Austrian monarchy, and he has had excellent materials to work upon; but he is a great deal too lengthy. More than five hundred pages are given to the events of nine months—the history of Windischgrätz's winter campaign in Hungary. The fifth volume is to be devoted to the Constitution accorded on the 4th of March, 1849. At this rate the annals of Austria would occupy a library by themselves.

Biography, the history of literature, and that of art have received rich accessions. A new volume has come out of the valuable 'Denkwürdigkeiten' of the former Prussian minister, Theodor von Schön, the friend and fellow-labourer of Freiherr von Stein in the restoration of Prussia after the Peace of Tilsit. It contains a fac-simile of the Political Testament executed by Stein when obliged, at Napoleon's command, to leave the service of the State. The original is dated November 24, 1808, and was written by Schön to Stein's dictation. The paper-basket of Varnhagen appears to be inexhaustible; but it is to be hoped that the nineteenth volume of his 'Ausgewählte Schriften' will be really and truly the last. The son of Friedrich von Hurter, once the President of the Protestant Canton of Schaffhausen, afterwards a "vert" and Imperial Historiographer at Vienna, has begun issuing out his father's biography, which promises to give much interesting information on the efforts of the Ultramontane party in Switzerland and Austria. The homely autobiography of the Tyrolean painter, Karl Blas, has been edited by A. Wolf, to whom biographical literature is already indebted for valuable contributions; among others for the discovery of a charmingly naïve autobiography of the sixteenth century—that of Lukas Geizkofler, of the Augsburg family of that name. The amiable composer, Ferdinand Hiller, has published musical and personal 'Erinnerungen'; the musical historian, Naumann, the biographies of Italian composers from Palestrina to the present day. To turn to letters, we have the letters of Goethe to W. and A. von Humboldt, Schiller's 'Geschäftsbriefe,' and the correspondence between Schiller and his publisher, Cotta. The two last are no great acquisitions. On the contrary, a valuable literary find has been the discovery of the originals, supposed to be lost, of the letters of Schiller to his noble patrons, the Duke of Holstein-Augustenburg and Count Schimmelmann. They were supposed to have perished at the burning of Schloss Christianburg at Copenhagen, and, subsequently, Schiller worked them up at the request of the Duke into his celebrated 'Letters on the Æsthetical Education of the Human Race.' Prof. Max Müller discovered some of the letters, the librarian Michelsen the rest, and printed them in *Deutsche Rundschau*. A comparison shows that the two versions of the letters vary considerably. Schiller's mind was in such a constant state of progress that, when he came to sit down to rewrite his letters, he had quite changed his point of view. If the reader cares to see how highly Schiller was esteemed by his contemporaries, he should read the letter which W. von Humboldt wrote to Goethe immediately after Schiller's death. It is printed in the volume mentioned a few lines above.

To turn to encyclopedias: the 'Allgemeine Deutsche Biographie,' edited by Liliencron and Wegele, and the 'Deutsche Plutarch,' which Gottschall edits, and which possesses several hundreds of distinguished contributors, continue to appear. Wurzbach's 'Biographisches Lexicon des Oesterreichischen Kaiserstaats' has this year reached the letter S, and the thirty-second volume. It is a truly gigantic undertaking for one man.

To the history of literature belong the

profound commentary on 'Faust'—how many commentaries are there?—which that able writer on æsthetics, Vischer, has produced—a work not very intelligible to any but the initiated; Carrière's clever lecture on Calderon's 'Magician' and its relations to 'Faust'; and learned contributions 'Zur Scherer's Geschichte der Deutschen Dichtung im 11 und 12 Jahrhundert.' Of works on foreign literature there are Brockhaus's 'Untersuchungen über die Juniusbriefe' and the inevitable Commentaries on Shakspeare by C. Fulda and H. v. Friesen, which are carefully compiled, but contain little that is new. As masterpieces of elegant and learned oratory, should be mentioned the Academical Speeches and Addresses which the historian of Greece, Ernst Curtius, has collected under the title of 'Alterthum und Gegenwart.'

In the history of Art the first place is due to Moriz Thaussing's 'Dürerbuch,' a work showing searching inquiry and great learning, that has already become known out of Germany. The compiler has attempted to vindicate for the supposed teacher of Dürer, Wohlgemuth, who has hitherto passed for a tolerable master-workman, a much higher place and a far more profound influence on Dürer. The Michel-Angelo Jubilee at Florence has induced A. Springer to bring out a small but valuable book, 'Michael Angelo in Rome, 1508-12.'

At last, but not least, comes Philosophy. In the ten years after Hegel's death sadly fallen, philosophy has lately taken a new start. But in this department, too, the race of great original thinkers is gone, and we are busy celebrating their centenaries: in 1862 Fichte's, in 1870 Hegel's, in 1875 Schelling's, and in this year Herbart's,—the founder of a school of philosophical realism in Germany, which of all the German schools is most akin to the English,—in psychology to Locke, in morals to Clarke. During the predominance of the Schelling-Hegel philosophy, Herbart long stood alone; but since the fall of the Hegelian school, and the growing study of the empirical sciences, the Königsberg professor has enjoyed an ever-increasing number of adherents. A simple monument was erected to him in his native town of Oldenburg, on the 4th of May last, and his disciples have taken advantage of the occasion to furnish explanations of his philosophy. This has been done in a popular fashion by Lazarus in his 'Rede auf Herbart,' with scientific exactness by the respected Nestor of the school, the mathematician and psychologist Drobisch, in a University Lecture. Herbart's mental development has been treated of by R. Zimmermann, in a paper read before the Viennese Academy of Sciences, under the title 'Perioden in Herbart's philosophischem Geistesgang.' The most important philosophical productions of the year come from the Herbartians: Volkmann's 'Psychologie,' a work as exact as it is learned; and the second edition of Lazarus's 'Leben der Seele,' one of the most able and thorough treatises on psychological questions that exists. Lazarus also, in company with Steinthal, ranks among the main promoters of a new science that owes its origin to Herbart—the "Volkerpsychologie," which, like Comte's "Sociologie," recognizes the natural laws in the spiritual life of the "Volksseele." The last word, of course, is taken

in a somewhat different sense from that in which Fd. Reich employs it in his bizarre 'Studien über die Volksseele.' Lazarus attributes to the "people," as a collective whole, a soul only in a "figurative," Reich on the contrary, in a "literal" sense. Besides, the former takes the word "soul" in a spiritual, the latter, on the contrary, in a material sense, and recommends for the improvement of the "souls" of the people the "Crossing of the Races." In his judgment of the different "Volksseelen" the writer is very impartial in regard to his own countrymen, the Germans, or rather he is very partial against them. He puts them, so far as national character goes, below the French and the German-Austrians—who, however, belonged to Germany till within the last ten years,—even below the "noble Czechs and Hungarians." For "crossing" with the German, he recommends the "chivalrous Polish race."

The study of Kant which has, to a large extent, been brought about by the fact that students of the natural sciences, like Helmholtz, Rokitansky, and Zoellner, have declared for him, threatens to become scholastic. Gradually there is developing a school of exegetes, who treat Kant's works not so much philosophically as philologically. The instructive work of Paulsen on the 'Entwicklungsgeschichte der Kant'schen Erkenntniss-theorie' deserves notice for its avoidance of this defective mode of treatment. Before Kant became a Kantian, Hume, and before Hume, Wolff, exercised an influence upon him, and therefore the study by Benno Erdmann on Kant's instructor in philosophy, the Wolfian Martin Kuntzen, is to be welcomed as an addition to our knowledge of Kant's intellectual development. Frauenstadt, in his 'Neue Briefe über die Schopenhauer'sche Philosophie,' deals chiefly with its continuators, such as Hartmann and Bahnsen, and defends Schopenhauer's teleology against the attacks of those who adopt the mechanical conception of the universe. The Neo-Hegelian Volkelt has, in his inquiry about the 'Traumphantasie,' which he bases upon the fantastic symbolism of dreams to be found in a book by Scherner, long deservedly forgotten, given us more of a 'Fantasy about Dreaming' than of an exact inquiry. The Evangelical theologian, W. Gass, in his tractate, 'Optimismus und Pessimismus,' has handled the favourite *crux* from the standpoint of Christian orthodoxy. The Catholic theologian, C. Werner, in his volume called 'Beda der Ehrwürdige und seine Zeit,' has written a monograph on a man once so influential, and now so little known, that is in every way admirable. The 'Metaphysische Untersuchungen' of Kym are Aristotelian in their views; the 'Metaphysik' of Kaulich, on the contrary, is based upon Church dogma; so, too, is Stöckl's 'Geschichte der Philosophie.' On the other hand, the philosophy of Noiré, who has endeavoured to establish a "Concordance" between Schopenhauer, Darwin, Geiger, &c., prides itself on being in harmony with the times, and Mainländer's 'Philosophie der Erlösung' announces itself to be the first that has succeeded in elevating Atheism into "Wissen."

Upon the whole, philosophy shows a decided leaning toward empiricism. The starting of a new journal for *Empirische Philosophie*, and E. Dühring's newest 'Philosophie der Wirklichkeit,' are proofs of this. But, while

the philosophers descend from metaphysic to experience, certain followers of the natural sciences seem inclined to set out on metaphysical quests. The "Naturphilosoph," Haeckel, makes endeavours, in his tractate upon 'Perigenesis der Plastidule,' which he substitutes for the pangenesis of Darwin, to revive the long-slumbering "Lebenskraft"; Hallier ('Die Weltauffassung des Naturforschers') takes up the view of Fries, who supposed himself able to supply our defective knowledge of a supersensuous world by a mystic "Ahnung" of it. A veteran *savant*, Baumgärtner, in his book, 'Ueber die Weltzellen,' starts from the supposition of a teleological World-soul of the universe, which is pervaded by streams of life which pass from world-bodies to world-bodies throughout the universe, and in which the germs of life are handed over in this fashion from one world-body to another. It will be seen that, in spite of Kant's Critique, the battle about the necessary limits of human knowledge is by no means over.

ROBERT ZIMMERMANN.

HOLLAND.

If we look with impartiality at the literary results of the year that is drawing to an end, we are not so much struck by the number of masterpieces produced as by the promise of further excellence afforded by some new poets, novelists, and essayists.

In my review of last year I mentioned a work that was then on the eve of publication—Schimmel's 'Sinjeur Semeys,' an historical novel, in three volumes. The great expectations formed by critics and readers have not been disappointed; the book has proved a splendid success. Schimmel's genius has made the glorious times of William the Third, De Ruyter, and Tromp live again, the days when Louis XIV. had penetrated into this country as far as Utrecht, and the banner of the Bourbons was flying from the cathedral, where mass was once more said. As in his other novels—'Mary Hollis,' for instance, which has been honoured by an English translation,—we must admire the author's deep knowledge of the times, his historical characters, and psychology. As in some of Sir Walter Scott's novels, a veil of mystery, not to say superstition, is thrown over certain incidents and persons. How far the author himself was, while writing, under the influence of his own creations is not easy to say; but should this novel be translated into English, it will take a strong hold of the reading public.

Another of our veteran novelists, Mr. Cremer, gave to the world a modern piece of fiction—'Actors'—that contains many well-drawn pictures of stage-players' life some thirty years ago. Yet, like all this writer's larger novels, it has not the same degree of excellence as a work of art as his unpretending sketches of life and character in the *Betuwe*, a part of Guelderland. Mr. Cremer began life as a painter, but soon exchanged his pencil for a pen. He has marvellous faculty for delineating rustic scenery and peasant life and character. Indeed he may be called the Dickens of Dutch peasant life, if his artistic perception of niceties of character, and the harmony between the feelings of his characters and the scenery they move in, are taken into account. However, Cremer's characters are

more probable than those of Dickens; artistic exaggeration he seldom indulges in. No wonder that, excepting Hildebrand's 'Camera Obscura,' no works of fiction in Holland have gone through so many editions as Cremer's 'Betuwsche Novellen.' The greatest treat almost a Dutchman knows of is a public reading of one of the novels by the author himself. No actor understands the art of "quiet playing" better than Mr. Cremer. He makes you see each person in your "mind's eye," changes his voice, sings a ditty if required, depicts passionate outbursts, quiet love-scenes; in a word, the rendering of some of his novels is so artistically finished, his voice so melodious, that one almost fancies one hears the rivulet run, the birds sing.

Mr. Vosmaer, our chief art-critic, of whose French work on Rembrandt a second and enlarged edition is going through the press, has issued a new collection of his essays and shorter poems under the title of 'Birds of Different Feathers,' the first "flights" of which appeared some time ago. Especially the humour of Mr. Vosmaer's earlier essays, slightly tinged with melancholy as they are, reminds us of Hawthorne. Mr. Vosmaer, who indulged two or three years ago in the production of a mock-heroic poem, 'Londinias'—describing an excursion made by him and some friends to London and its art-treasures—is now occupied in translating the 'Iliad.' Miss Van Walcheren (Van der Feen), whose 'Penserosa' was promising, has published 'From Child to Woman.' Its style is excellent; but the writer is making no progress in the art of delineating character. Compared with her first novel, it is a disappointment, though few of our best authors equal her in mastery of the Dutch language. Among our other novelists of some fame who have published novels or sketches this year, I may mention Van Nievelt's 'Fragments'; Aart Admiraal's 'Another Sheaf'; Johan Gram's 'A Haguian Fortune'; Koopmans van Boekeren's 'Mice with and without Tails'; Mrs. Westreene's 'The Oudvelders'; Wolters's 'Scenes from Frisian Naval Life'; Mrs. Elise van Calcar's 'From Life for Life'; Duparc's 'The Old Servant'; Werther's (Oosterman?) 'Miscellanies'; Ising's 'Miss Mary'; Chappuis's 'On Beech-Hall'; Ter Spill's 'Our Child'; Melati of Java's 'Gathered in Spring.' Especially have Messrs. Van Nievelt and Admiraal lately won laurels; they were the more deserved as those authors have a mind and style that are quite their own. A conspicuous feature in our novelistic literature of the year was the completion of P. van Limburg Brouwer's collected works of fiction. This author, who died long since, was professor at Leyden, and one of our best classical scholars. His 'Reading-Club of Diepenbeek' is a sketch of religious opinions and ferment in Holland about forty years ago, when the so-called "Groningen School of Theology" became popular. Limburg Brouwer's style and mind denote the man possessed of classic learning. Dr. Jan ten Brink lately drew, in *De Gids*, a parallel between Hamerling's 'Aspasia,' Savage Landor's 'Imaginary Conversations,' and Limburg Brouwer's 'Diofanes,' and proved that the last work was most impregnated with the real local colour, and conceived in the true Hellenic spirit. A new edition of the complete romantic works of

J. van Lennep, the father of the Dutch historical novel, and in more than one respect a lineal literary descendant of Sir Walter Scott, proves the strong hold which the cousin, as well as the father, has taken of the tale-loving public. Long ago the best of his novels were translated into several European languages.

Some volumes of lyrical poems have appeared in the course of 1876, which contain some promise for the future. Those of Holda, a pseudonym, and De Rop, prove that the poetic vein that runs through the works of our old and modern painters still contains ore of the purest quality. As the reviewer of German literature discusses Austrian authors, I ought to mention some writers of talent who publish their books in Holland, compose in Dutch, but live in Belgium. Though the language makes the nation, at least from a literary point of view, it belongs not to my domain to discuss the merits of the beautiful lyrical effusions of the sisters Loveling. With regret I mention the death of Mr. Heye, the poet of a number of melodious, racy little poems and songs. If to be read, sung, and admired by old and young, is a reward and a sign of popularity, Heye may be rightly termed one of the most popular poets of Holland. Another poet, whose wholesome and pleasant poetry is in the mouths of our little folk, is the veteran Jan Goeverneur. In his line he is a genius. His poetry for children is so excellent that I know no one who equals him in this most difficult branch. New and old volumes of his poems were printed or reprinted this year. The periodicals, *Spectator*, *Banner* and *Art-Chronicle*, now and then contain poems remarkable for felicity of expression and artistic finish; the names, "Coens" and "Van der Eyck," by which they are marked, being pseudonyms, the authors are, no doubt, young men of talent and discretion. A splendid folio edition of the poetical works of Ter Haar and the complete poetical works of Nicolaas Beets are a happy sign that the old guard of our modern writers of the first half of this century still flourish. A new part of Multatuli's 'Ideas' has appeared, to the great delight of the many admirers of that martyr to colonial politics, whose standard work, 'Max Havelaar,' was translated this year into French and partly into Spanish. His loving wife also edited a collection of extracts from his different works. Two new translations of Dante by Ten Kate and Bohl, which bring the number of our translations of that great poet to four, show that we do not neglect foreign genius. The new translation of Shakespeare, by A. S. Kok, has also for the greater part been completed, and that with much talent and correctness. The works of our late historian and essayist, Bakhuizen van den Brink, so often quoted in Mr. Motley's works, have appeared in a collected form, and the third volume has just been published. Of the new editions of our old Dutch poets, some from the old MSS., I cannot speak this time, as space does not allow me. The most remarkable and best-written literary work of the year is no doubt Alberdingk Thym's 'Portraits of Vondel,' representing the prince of Dutch poets in different phases of his life. As Vondel turned Roman Catholic in his old age, that party make him their idol. Mr. Thym's book is, alas! rather one-sided, and a glorification of

Catholicism in the person of Vondel. Our virulent pamphletist, Van Vloten, has, with some show of justice, called Thym's able work "Vondel put into holy water." As the author has been nominated Professor of Æsthetics at our Art Academy, and Mr. de Stuers, the chief officer at the Department for Art at the Home Office, is also a staunch Roman Catholic, some people fear a return of mediævalism in art and thought! It is true that the party has gained in influence lately.

An event which may prove propitious to our stage is the leasing of the Amsterdam and Hague Theatre to a company of gentlemen, who intend to influence our actors and our repertory. May their ability and energy prove equal to the difficulty of the task! The literary fertility of this small country makes it impossible even to give the titles of the most important publications relating to the stage and its history, theology and philosophy, history, oriental and classical languages and literature, geography and travels, local history and topography, and art. Thinking that popular literature and *belles lettres* chiefly interest the readers of this paper, I have on the whole confined myself to that branch of the literature of the year.

A. C. LOFFELT.

HUNGARY.

IN spite of the war which lately raged on the southern frontiers of this country, and notwithstanding the vehement agitation produced by the possible effects of a forcible solution of the Eastern question upon the political destinies of Hungary, I am happy to say that all the trouble and anxiety hitherto felt have had no influence whatever upon our culture. Hungary continues slowly and successfully to achieve that intellectual work of which I am so happy to give you an annual report. In the noble contest in which the various learned Societies and the Hungarian Academy rival one another, I must again declare the latter decidedly victorious, thanks to the highly interesting, I dare say epoch-making, publications it has issued during the past year. In philology, the learned Academician and Professor, Budenz, has produced, in one volume, a Grammar of the Mokscha and Erza-Mordvin languages, and effected a unification of these two dialects, which have been hitherto separately treated by Finn-Ugrian philologists, such as Ahlqvist ('Versuch einer Mokscha-mordwinischen Grammatik nebst Texten und Wörterverzeichnis,' St. Petersburg, 1861), and Wiedeman ('Grammatik, der Erza-mordwinischen Sprache, nebst einem kleinen mordwinisch-deutschen und deutschen-mordwinischen Wörterbuch,' St. Petersburg, 1865). The combined treatment of these dialects was the more easy to Prof. Budenz, as he had at his disposal copious notes from the posthumous works of our great Uralian traveller, the late Anthony Reguly, notes which, employed by a thoroughly drilled scholar like Budenz, have greatly contributed to enhance the value of his work.

There is a continually growing strife between Hungarian Neologists and Orthodox scholars. The former adhere to the view that the language must be adapted to the vicissitudes of daily occurrences, whilst the latter, although not denying this, are quite right in asserting that the formation of new words

ought to be brought into better harmony with the spirit of the language so well expressed in the linguistic monuments of the country. Speaking of the latter party, I am happy to announce that the past year has given us two new volumes of the 'Monumenta,' containing the Erdi-codex of the fifteenth century, exceedingly valuable as a treasure of older grammatical forms of the Magyar language, a language, by the way, which has been so much more stable than any other vernacular in Europe, that, whilst the German of to-day is scarcely able to understand a poem written six hundred years ago, the Magyar finds no difficulty at all in the early literature of his country.

In connexion with philology, I may mention M. Paul Hunfalvi's 'Ethnography of Hungary,' which treats of the origin of the Magyar race, as well as the early history of the non-Magyar population of the country, such as the Germans, Slavonians, Rumanians, Armenians, Gipsies and Jews, the latter in their quality of integral parts of the crown of St. Stephen, a proceeding which deserves approbation, since the ethnological conditions of these last-named nationalities have been already amply treated by Rössler, Häufle, Miklosich, and Czoernig. I am far from underrating the new lights M. Hunfalvi has thrown on the special Hungarian historico-political past of these populations, but I must nevertheless point out that the lion's share of the whole book consists of that portion which treats of the Magyar nationality strictly speaking. Here our author is *facile princeps*, having spent almost an entire life in the assiduous investigation of the origin of the Magyars. He is the first and oldest champion of the Ugrio-Finnic theory in our country and in Europe, and although much could be said against the validity of many of his philological deductions, I cannot deny the scientific value of his arguments in general, and while reserving a further discussion of the details, I must subscribe to the main principle laid down in his book. Only the title is inappropriate, for M. Hunfalvi does not describe the ethnical features, manners, customs, and habits of the Magyars, but rather the remote history of their origin by the light of those writers to whom we are indebted for the scanty details we possess of the great migration of the Ural-Altaic people, as well as of the testimony of linguistic affinity existing between the Magyars and Finn-Ugrians, such as the Finns, Ostiaks, Surjäns, Tcheremiss, and Voguls. After some introductory remarks upon ethnographical classification in general, the reader is made acquainted with the prehistorical features of the former Pannonia, and passing through the period of the Roman, German, Hunnic, and Avar conquests, he enters on the time when the ancestors of the Magyars got possession of their present country. This ethnography of Hungary, upon which I intend to speak separately in your columns, has been translated into German, and somewhat enlarged, by Prof. Schwicker, who has executed his share of the task most cleverly.

If the productions of the current year in *belles lettres* are not very numerous, in quality they do not fall short of the two preceding years. It is a remarkable fact that, whilst of late no collection of poems worthy of attention has been published, our younger poets vie

with each other in collecting their works. Victor Dalmady, one of the most pre-eminent representatives of erotic poetry, whose songs recall to mind the strains of Thomas Moore, has brought his poems together in two large volumes. John Vajda, in many respects an eccentric poet, has published a smaller volume, of which some pieces are characterized by unbridled passion and ideas. A specimen of true poetry is the volume of 'Songs of Crickets' (Tücsökdalok), by Alexander Endrődy, in some verses of which it is impossible not to admire the depth of feeling expressed with rare skill and in masterly language. More or less promising are also the poems of Emil A'brányi and Joseph Kiss: the latter, principally through some of his ballads, has attracted attention. We are also indebted to Gerő Szász, Stephen Fejes, and John Balla, for poetic tales.

Dramatic literature can boast of two eminent products: 'Milton,' by Maurice Jókai, a work defective in dramatic construction, but thoroughly poetic; and 'Ishkariot,' a Biblical tragedy, by the young Anthony Várady. A lofty and poetic mind pervades the dramatic poem, 'The Day of Judgement' ('Az ítélet napja'), by Baron Ivor Kaas. The greater part of the products of dramatic literature are composed to supply daily demand.

Fiction is represented only by our genius, Maurice Jókai. To him we are indebted for 'The Comedians of Life' ('Az élet komédiásai'), a social novel, 'The Lunatic of Debreczen' ('A debreczeni lunátikus'), an interesting and humorous tale, and 'To the North Pole' ('Egész az ésszáki pólusig'), a fantastic novel in the style of Jules Verne. 'Pretty Michael' ('Szép Mihály'), a novel in three volumes, full of interesting details and descriptions rich in fancy, is intended for a Christmas book. Original products being wanting, our booksellers have also published translations, such as humorous tales of Aldrich and Twain, and many of Wilkie Collins's, Thackeray's, Mrs. Gaskell's, Sand's, Feuillet's, Gogol's, and Tourguénieff's works.

Essays on literary history are mostly published in periodicals. As separate volumes, we find 'The Ballads of Arany' ('Arany balladái'), expounded by Augustus Greguss, 'History of our Literature, 1711-1772' ('Irodalmunk története, 1711-1772'), written with great care by Joseph Szinnyi, jun., and 'The Two Kisfaludy' ('A két Kisfaludy'), by Thomas Szana, of which the latter describes two interesting individuals in Hungarian literature, viz., Alexander Kisfaludy, one of the most eminent representatives of erotic poetry, and Charles Kisfaludy, the founder of Hungarian comedy. The valuable work of Francis Toldy, 'A Manual to Hungarian Poetry' ('A magyar költészet kézikönyve'), is only a second and enlarged edition of the original book.

Interesting also, in regard to literature, were the Berzsényi and Dugonics festivals. In the former homage was paid to our greatest lyric poet, the mighty resuscitator of patriotic feelings, in the latter to the founder of the Hungarian novel.

Lately, in order to further our *belles lettres*, the Petöfi Society was founded, under the presidency of Maurice Jókai, which intends to publish a weekly paper, as well as separate productions of Hungarian *belles lettres*.

Turning to history, I may begin with the publications of the Academy, which, edited by a special committee, mostly refer to the investigation of our original resources. That committee, presided over by Bishop Horváth, the eminent historiographer of this country, enjoys an annual subsidy of 50,000 florins from the Government, and unites our best scholars on the field of historical resources. The publications called 'Monumenta Hungariæ Historica' consist of two different groups, those relating to Parliamentary matters, and the 'Acta Extera.' In the past year came out the following noteworthy work: 'Diplomatic Monuments of the Time of the Anjou Dynasty,' by Prof. Gustavus Wenzel, extending from 1370-1426; 'Diplomatic Monuments from the Time of our Great King Mathias Corvinus,' edited by Iván Nagy and Baron Albertus Nyáry, comprising the time between 1458-1470. To these I may add 'The Hungarian Parliamentary Reports from 1546-1564,' by the laborious and learned Dr. William Fraknoi, as well as a similar collection from the Transylvanian Diets between 1540-1576, by Alexander Szilágyi. As particularly interesting, I have to mention 'The Correspondence of Nicolaus Oláh,' published by Bishop Arnold Ipolyi, a book which throws an essential light upon one of the most interesting periods of Hungarian history. Nicolaus Oláh was a private secretary of Queen Maria, the wife of our unfortunate King Ludovic the Second, who fell at the disastrous battle of Mohács. Queen Maria, having been obliged to emigrate after the Turkish occupation of Hungary, her secretary, N. Oláh, followed her, with a noble attachment, to the Netherlands, and the correspondence which he kept up, from that country, with his friends in Hungary is rich in details concerning the diplomatic transactions of those times, between Charles the Fifth, Ferdinand the First, and Clement the Seventh. We get from these letters an insight into the great panic Europe experienced with regard to the Turks; but, at the same time, we see how mutual rivalry and total ignorance of facts stood in the way of an energetic and combined defence. Bishop Ipolyi's book, comprising 621 letters in Latin, fully deserves the attention of foreign scholars.

Rich as the "sources" prove to be, I am sorry to have to remark that the working up of the material does not progress in a similar way. The past year has only seen one independent work of importance, and this is 'The Secret Plot of Francis Wesselényi, 1664-1671' ('Wesselényi Ferencz összeesküvése') against the reigning dynasty of Hapsburg, by Julius Pauler, a work which does full honour to the author, being based on extensive investigations in the archives, and being, besides, written in an exquisite style and full of masterly characterization. The study of general history having been hitherto much neglected in Hungary, I am glad to announce that we are beginning to stir in that direction also; and I have to register two books: 'The Proposed Marriage of the English Queen Elizabeth and the Austrian Archduke Charles,' by Edward Wertheimer, founded upon unedited sources, and 'Tiberius and Tacitus,' by Francis Ribáry.

This year the Congress for Prehistoric Archaeology and Ethnology held its eighth meeting at Budapest. England was represented by Messrs. Franks, Evans, and Grote; France, Sweden, Denmark, Italy, Belgium, Germany, Holland, and the different provinces of ancient Poland, sent their most distinguished *savants* to our capital; Vienna, Russia proper, and Rumania were absent. The principal feature of the Congress was a noble exhibition of the most important prehistoric remains found in Hungary, which gave a correct idea of the different types of Hungarian finds. All the provincial museums and private collections contributed most willingly to the exhibition; Russian Poland, Prussia, and Austria, the Museum of Königsberg, Abbot Beda Dudik, of Moravia, and Count Wurmbbrand, of Styria, sent likewise specimens of interesting prehistoric objects to the Congress. Many papers were read, of which the most important result was the establishment of an age of copper for Hungary. Whilst all the collections of Europe, the Dublin Museum, with its thirty specimens, included, scarcely contain seventy implements of copper unalloyed with tin, the Exhibition at Pest showed about 150 such objects, of a type entirely different from the bronze implements. Several satisfactory excursions and excavations were made at Gödöllő, Hatvan, Erd, Magyarád, and Bény, and our visitors expressed great satisfaction with the rich collection of the Hungarian National Museum, which was the chief gainer by the Exhibition, since several of the exhibitors presented their collections to that most popular institution. Mr. Lemsuner, of Bombay, sent several silex cores found by him on the banks of the Indus, and three copper implements from Central India. The happy issue of the eighth meeting of the Congress was principally due to the exertions of the chairman, Mr. Francis Pulszky, who has called into life this modern science in Hungary, and of the secretary, Abbé Florian Römer, of the Hungarian National Museum.

In conclusion, allow me to call your attention to the thriving state of the scientific periodicals of Hungary. The *Journal for Natural Philosophy*, edited by M. Szily, besides keeping its readers *au fait* with the newest publications by foreign *savants*, contains from time to time original contributions, and enjoys a popularity unequalled in the whole Austro-Hungarian monarchy. Not less varied is the organ of the Historical Society; and a particular mention is due to the *Buda-pesti Szemle*, edited by Prof. P. Gyulai, standing, as it does, quite on the level of similar publications in Europe. We meet there with valuable papers from the pen of Count Anthony Szécheny, M. Prof. Salamon, and, what we think of the greatest interest, with the 'Memoirs of Francis Pulszky,' who, besides being an eye-witness of the most stirring events in the political history of this country, is pouring forth in successive instalments a rich store of information, gathered during a twenty years' sojourn in America, in England, France, and in Italy. M. Pulszky is a lively narrator, and his memoirs remind us of the best of similar productions in English literature.

A. VAMBÉRY.

ITALY.

To begin this year's annual review at the very beginning, I will commence by recommending a work which is as important for its contents as it is attractive in its title—'Come s'è fatta l'Italia,' by Giovanni Omboni. I hasten, however, to explain that M. Omboni is Professor of Geology at the University of Padua, and that this book of his is nothing less than an excellent popular treatise on the geology of Italy. The author treats his subject historically. He begins by stating, in a clear and exact, though highly concise method, all that is known, and is most probable, about the condition of our globe before the waters had retired from the surface of the earth, or had assisted to give it form and shape. From this point he proceeds to describe the appearance of the dry land and those dwellings which are called lacustrine. M. Omboni is not exactly a brilliant writer, but he is so thoroughly acquainted with his subject, and he expresses all he has to say with such remarkable clearness, that the book is most satisfactory; the awakened curiosity of the reader carries him on irresistibly to the end. It is, I should imagine, a work that would find favour with the English public if well translated.

Guasti, of Prato, near Florence, has recently published the forty-sixth and forty-seventh portions of the monumental 'Storia dell'Arte Cristiana nei primi otto secoli della Chiesa,' by Father Raffaele Garrucci, of the Company of Jesus. These two portions complete the third folio volume, which treats of miniatures and painted glass. The fourth volume is now commencing, which will describe the mosaics. This work is now about half finished, and all those persons who are engaged in the history of art ought to express the desire that it may be carried on to the end; they should also give it their best encouragement. Some of Father Garrucci's opinions may be disputed, and some of his interpretations may seem somewhat arbitrary; and it would have been as well had the illustrations been strict fac-similes, and not undergone any arrangement whatever; but this fault is not for a moment to be weighed against the immense archaeological erudition of Father Garrucci, the great importance of some of the illustrations, which are now for the first time given to the world in his book, and the subtle ingenuity of some of his remarks; above all, there is the very solid and important fact, that never, until now, has so rich or so interesting a collection of materials been brought together to illustrate Christian art from the earliest ages of the Church. This work, to which all the great libraries of Europe have subscribed, will, when complete, contain one hundred parts in folio, and the price will be five hundred francs.

From Naples we have received the first part of another archaeological work, 'Le Rovine di Pompei'; the illustrations are drawn and engraved by Giuseppe Solari and Eugenio Leone. This work, when finished, will contain upwards of a thousand woodcuts, distributed through sixty sheets of letter-press. The present specimen number does not give promise of much learning; but it is, at all events, well illustrated, the objects are carefully described, and

the book will be suitable to general readers, on account of the cuts and of the extreme, almost elementary, clearness of the explanations. At Pompeii, before the catastrophe, people thought of little besides how to amuse themselves. They did the same also in a celebrated neighbouring town, of which Romualdo Cannonero has recently given us an account in a curious little book, beautifully got up, called 'Dell'Antica Città di Sibari e dei Costumi de' Sibariti.' We all know that Niebuhr tried to rehabilitate the credit of Sybaris. M. Cannonero, on the other hand, once more arraigns this city, by gathering together all the testimony of antiquity, which is unanimous in its accusations. His is a learned and able indictment, which is not altogether inapplicable even in the present day, when we take so much trouble to foster self-indulgent habits, and have consequently to pay the penalties that always follow weakness and luxury. But surely M. Cannonero has mistaken Niebuhr's meaning; he could never have intended to justify the corruptions of the Sybarites, but only to indicate that Sybaris must have been a great city, and have become so by the agriculture, the labour, and the commerce of its inhabitants, as may be proved by their own emblem, which is a bullock. These riches might have brought in their train an excess of luxury, this excess being followed by all the vices. It is by no means improbable that the popular traditions about the luxury of Sybaris may have been exaggerations, and that Greek and Latin writers of later date may have attributed to the single and by that time vanished city of Sybaris, and the subject of caricature, all the refinements of vice that were ever known to antiquity.

Two excellent archaeological monographs, in quarto, have recently appeared: one of them, 'I Sigilli Antichi Romani raccolti e pubblicati da Vittorio Poggi,' with eleven pages of illustration; the other, 'Le Antiche Lapidi di Bergamo descritte ed illustrate dal Canonico Giovanni Finazzi.' Both of them are works of solid erudition and conscientious labour, which those who are specially concerned with archaeology will not fail to turn to good account; that is to say, they will use the new matter which these two publications have collected for the first time, and interpreted with that minuteness which in the last century formed one of the glories of the Maffei, the Muratoris, and the Viscontis.

Works like that of Finazzi have this advantage, that they serve as a commentary on certain chapters of the history of municipalities in Italy. It is well known that the greater portion of Italian history has always had a certain municipal character. A general history of Italy is not possible without having recourse to the numerous municipal histories, which Italy already possesses by the thousand; and the number of them is continually increasing year by year. I have, for example, at this moment, before me four which have been published this year alone; they are, 'Del Finale Ligustico, cenni Storici di Emanuele Ceselia,' the distinguished Genoese historian; the 'Memorie Storiche di Montaine in Valdelsa (Toscane),' by Ant. Angeletti; the 'Notizie Storiche di Montona (Istria),' by Pietro Kandler (printed at Trieste); also the 'Notizie Storiche della Città di Alcamo (Sicile),' by Vincenzo Di Giovanni; besides

the numberless hitherto unknown chronicles which are published every year by various commissions and historical societies which are established in many of the towns in Italy.

In this place I must especially mention the last volume in quarto of the 'Documenti di Storia Italiana,' published by the Historical Commission of Tuscany, Umbria, and the Marches: it is a volume which contains the following chronicles of the thirteenth and fourteenth centuries:—'Annales Ptolemæi Lucensis'; 'Sanzanome judicis Gesta Florentinorum'; 'Diario di Ser Giovanni di Lemmo da Comugnori'; 'Diario d'Anonimo Fiorentino'; and 'Chronicon Tolosani Canonici Faventini.' I must not omit the first volume in quarto of the 'Bibliotheca Historica Italiana,' published in an elegant form by the Lombard Historical Society. It has an instructive preface, written by A. Cerruti; and it also contains chronicles and historical monographs. I will name some of the titles:—'Scipionis Vigii Protophysici Mediolanensis Historia rerum in Insubribus gestarum sub Gallorum dominio'; 'Eiusdem Ephemeridum libri duo'; 'Gaudentii Merulae suæ Etatis Rerum Gestarum libri quatuor'; 'Johannis Baptistæ Speciani ducis Mediolani Consiliarii De bello Gallico commentarii'; 'Cronaca di Cremona, dall'anno 1399 al 1442'; 'Cronaca di Cremona, dall'anno 1494 al 1525.' I am very glad to see that the director of the Archives of Piedmont, Nicomede Bianchi, continues his interesting quarterly publication entitled 'Curiosità e Ricerche di Storia Subalpina,' which proves that he has found in Piedmont a sufficient number of subscribers to support the issue of the work. The sixth number contains, amongst other things, the interesting autobiographical revelations of the Abbé de Saint Réal, taken from his letters written in Piedmont, and relating specially to the relations which existed between the Duchess Regent, Madame Reale, and her son, Victor Amadeus; unpublished letters of Count Cavour, some of them written in 1848, and which relate to his first unsuccessful attempt to get returned as Deputy to the Parliament of Piedmont; also a very curious notice of an intrepid Piedmontese traveller, Father Giambattista Boetti, who, towards the close of the last century, in an Eastern disguise, and under the name of Oghan-Oolò Sceik Mansour, swept as a conqueror through Turkey, Armenia, Kurdistan, and Georgia, and took a very active part in the Eastern questions of that period. He contrived to pass himself off as a new Prophet of Islam, and commenced, in 1785, with ninety-seven disciples. Under the name of Mansour he went from Amadiyah, in Kurdistan, as far as Erzeroum—a town upon which he levied a war contribution. His army increased in numbers, and the Piedmontese adventurer found himself at the head of 37,000 men. The Porte then began to reflect upon the danger that might be in store, so, instead of fighting, it took to flattery, and endeavoured to urge Mansour to act against the Georgians and the Russians. Mansour, nothing loth, offered them battle, fought, and was victorious. Meanwhile, he continued to preach his own gospel, in which, admitting the unity of the Godhead, he denied the Trinity, placed Christ

among the Prophets, denied eternal punishments and eternal rewards also, but recognized a paradise, which would be a life exempt from all evils; he announced that all kings and princes who acted with justice were like gods; he forbade adultery, but he permitted incest, and he allowed to young women the free disposal of themselves. He despised baptism, circumcision, and religious vows. He declared that popes and muftis were all hypocrites. He considered suicide excusable; but he bitterly condemned all who broke their word, all cowards, all who were idle, all who were avaricious, and especially all traitors. After a fresh quarrel with the Sultan, Mansour determined to march upon Constantinople with 80,000 men, intending to destroy it, and drive out the Sultan. By dint of rich presents and fair promises, the Porte succeeded in stopping his march, and inducing him once more to turn upon Russia. But, in 1786, the Russians, under the command of Prince Potemkin and General Apraxin, inflicted a severe check upon the prophet. Several times defeated, Mansour rallied after each defeat, though becoming each time weaker and weaker, until, in 1791, he was taken prisoner by the Russians, who sent him to end his days in the convent of Solowets, on the shore of the Black Sea, where he died completely forgotten. Amongst the archives of Piedmont has been found a narrative, which came from Constantinople, containing many curious details of the life of this same adventurer; and the narrative itself is based upon the autobiographical memoirs of the false prophet. He was born at Piazzano, in Monferrato, in the year 1743; he studied law and medicine in Turin; he served for a year with the army in Lombardy, and went through innumerable adventures of gallantry at Prague, Strasbourg, and Rome. Whilst at Loreto he imagined he felt a vocation for religious life. In 1763 he decided upon entering into holy orders as a Dominican priest. After some years he was sent on a mission to Mossul. After many adventures he reached Amadiah in Kurdistan, where he met with Father Garzoni, author of the celebrated Kurdish Grammar. Eventually, after comparisons between Rome and other religions, he embraced Islamism, in order, as he declared, to reform it; and he announced himself as the new Prophet.

The article written by M. Ottino, upon the Life of Father Boetti, is one of those which the best justifies the title of 'Curiosità,' given to this Piedmontese collection; and there is reason to hope that for a long time to come this collection will contain very interesting contributions. It only needs that one should give a glance over the book which M. Bianchi himself has published under the title of 'Le Materie Politiche relative all' Estero degli Archivi di Stato Piemontesi,' to feel assured that the archives of Turin will be, for many years to come, an inexhaustible mine. From time to time we see the influence of these archives, in some remarkable publication relative to Piedmontese history.

Last year I announced the first volume of the 'Storia della Diplomazia della Corte di Savoia,' by Domenico Carutti. This eminent historian, who is member of the Council of State at Rome, has now lately given to the world the second volume of the work. This

volume treats of the events of 1601-1663,—that is to say, the stormy period for the House of Savoy during the reigns of Charles Emmanuel the First, of Victor Amadeus the First, and of Madama Reale. M. Carutti always goes for his materials to trustworthy sources, and turns to the best account the despatches of ambassadors. His style has a classic dignity which gives weight to what he says. The present volume completes all that relates to diplomacy, which it has ennobled by the elevated tone in which it is written.

Almost at the same time that M. Bianchi is introducing us, through his most inestimable work, to the treasures of the Piedmontese archives, two archivists of Venice, M. F. Toderini (who, I grieve to say, has died this year) and M. Bartolomeo Cecchetti, the present excellent Keeper of the Venetian Archives, have given to the world an account of the archives under their care, in a volume which is worthy of all commendation. It is entitled, 'L'Archivio di Stato in Venezia nel Decennio 1866-1869.' It gives evidence of the immense interest possessed by the mass of historical papers which are kept in Venice, and it also bears witness to the care and pains that have been bestowed upon them since the deliverance of Venice from the Austrian yoke. Will the day ever come when the archives of Rome will be turned to account in a like manner?—those archives, I mean, which have remained in the custody of the Pope. We must hope for the best: by what from time to time comes to light surreptitiously, we can form some idea of their great interest.

It is thus that M. Domenico Berti, Deputy to Parliament, and also Professor of History of Philosophy at the University of Rome, has at last given to the world, for the first time, an exact and complete copy of the 'Processo Originale di Galileo Galilei,' with an excellent commentary upon the same. Certain orthodox critics, who have not seen the work, have precipitately declared that the announcement of this book is merely an Italian hoax. The same author, some months previously, published a perfect model of an historical monograph, under the title of 'Copernico e le Vicende del Sistema Copernicano in Italia nella seconda metà del Secolo XVI^{mo} e nella prima del XVII^{mo}.' Thus the two grand characters of Copernicus and of Galileo are both faithfully delineated in these eloquent and masterly histories by the same writer.

Amongst the best works of history that have appeared in the course of the present year, are the first volume of a very important work, by Prof. Bartolomeo Malfatti. It is entitled, 'Imperatori e Papi ai Tempi della Signoria dei Franchi in Italia.' Immense labour has been bestowed upon this first volume; it is written in the highest style of criticism, and every page bears the impress of impartiality. I must also mention the recent numbers of the always attractive 'Cronistoria dell' Indipendenza Italiana,' by our aged but still indefatigable and illustrious historian, Cesare Cantù; and the eighth edition of M. Amari's celebrated work, entitled 'La Guerra del Vespro Siciliano,' with many important additions and corrections, which may now be considered as final.

Besides historical literature, there have appeared several historical biographies, of great

though different interest. Such are a monograph upon Pericles, by Daniele Pallaveri. This is a very learned work, and yet it is full of scientific heresies; as is also the 'Quadri della Grecia,' by Pier Viviano Zecchini, of which a new edition has lately come out at Florence. 'Clodio e Cicerone,' by Iginio Gentile, is a vigorous and carefully written commentary on the orations of Cicero, 'Pro Sestio' and 'Pro Milone.' It unites the excitement of a novel with the edification of an excellent book of history. Indeed, it may serve as a model for this kind of literature. M. Ignazio Ciampi, Professor of History in the University of Rome, has written a beautiful and complete monograph, called 'I Cassiodori nel V^{mo} e nel VI^{mo} Secolo'; there are, however, too many digressions. Francesco Nitti has printed the first volume of a new comprehensive and important biographical work; it is entitled 'Machiavelli nella Vita, e nelle Dottrine,' and founded in great measure upon recently discovered documents. Giacomo Galatti has compiled an historical monograph upon Giulio Alberoni.

That subtle, sympathetic, and earnest republican, Alberto Mario, has collected together his various biographical essays, all of them written, one might almost say sculptured, with wonderful talent. They comprise the biographies of Dante, Campanella; of literary women, Accorsa, Gozzadini, Bassi, Agnesi; of Scipione de' Ricci; of some female Italian artists; of Bonaparte, Foscolo, and Carlo Cattaneo.

Before quitting the subject of historical works, I cannot refrain from once again expressing the profound regret caused by the irreparable loss of the illustrious historian of the Florentine republic, the Marquis Gino Capponi, of whom a short notice appeared in the *Athenæum* of February last. Several notable biographies were issued after his death; amongst others, one by the senator Marco Tabarrini, Counsellor of State; another by the Marquis Matteo Ricci, the learned translator of Herodotus, and the son-in-law of Massimo d'Azeglio; but the best of all is a charming little volume of 'Ricordi,' by Aurelio Gotti, the author of a life of Michel Angelo, and the keeper of the galleries of Florence: he had the rare good fortune of being able to copy a series of letters written by Gino Capponi in his youth, addressed to his master, Zannoni.

Italian literature has, during the past year, sustained another loss, hardly less to be regretted, in the death of the senator Luigi Settembrini, Professor of Italian Literature at the University of Naples, and once a state prisoner under the Bourbon. He was an intrepid patriot. He translated the works of Lucian; and he was also the author of a new history of Italian literature, which, in spite of some glaring faults, prejudices, and flights of rhetoric, nevertheless possesses a charm of its own—a merit and an originality peculiar to itself: it is not exactly a learned work—the criticisms are, often enough, rough and superficial; but the author has not followed the routine path,—he treats all his topics in a new and independent manner, and almost always considers in the writer the man and the patriot.

Amongst the works of historical literature that especially deserve notice is an excellent monograph by Prof. Adolfo Bartoli, called 'L'Evoluzione del Rinascimento,' in which he

examines the Latin poetry of students in the Middle Ages. It came out in the first volume of 'Annali dell Istituto degli Studii Superiori.' In this work Prof. Bartoli treats very learnedly a period of the history of Italian literature. Another *étude*, by the same author, is upon the precursors of Boccaccio. There has also been a second and enlarged edition of the original and eloquent monograph upon Lucretius, by Prof. Gaetano Frezza; an excellent volume of 'Saggi Critici,' by Bonaventura, Zumbini, a young Neapolitan critic, subtle, sagacious, and conscientious. He belongs to the brilliant school of De Sanctis, but he does not fall into any of its exaggerations. There is a work upon the Italian stage by Giuseppe Guerzoni, a clever Lombard writer, who teaches Italian literature at the University of Padua. The same author has also recently published a sort of psychological romance, the title of which is 'Un Materialista in Campagna.' M. Giovanni Tortoli has written a book which is throughout both curious and instructive: it is called 'Il Vocabolario della Crusca.' Also there have been published, hitherto unprinted letters of Foscolo, of Giordani, and of Madame de Staël; those by Madame de Staël are written in French, and are both curious and important; they have all the appearance of being a series of love-letters, very romantic, and bearing the dates of the years 1805-1807. Learned biographical studies have appeared; one of the best is that upon 'Tintoretto,' by Ferdinando Galanti; another, upon 'Campanella,' by Antonio Angeloni Barbisani.

In historical literature there are those numerous and curious publications which Romagnoli of Bologna, Nistri of Pisa, Vigo of Livourne, Galeati of Imola, issue in great numbers every year. All those elegant republications of our classics, all those popular editions at one franc the volume, with a preface by Francesco Costero, which Sonzogno of Milan throws upon the Italian literary market, all those bibliographical *éditions de luxe*, which have appeared on the occasion of the marriages of certain illustrious personages in Italy, amount to such a mass, that if I were to enumerate I should be obliged to turn this annual review of Italian literature into a mere catalogue of titles, and even then I should not have sufficient space to give the names of all which would claim to be mentioned. All that can be said on the whole of Italian publications is, that the book trade in Italy seems to be growing more and more brisk, owing to several circumstances, which may be briefly summed up as follows: first, the general awakening of Italy; secondly, the number of publishers, which is always on the increase; thirdly, the public becomes more eager after new works; fourthly, there are authors who are content to receive a nominal price for their work,—sometimes they are content to receive nothing at all, and sometimes they even gladly pay the expense of publication, for the sole pleasure of seeing their book well got up, and brought out by a good publisher. It is seldom, indeed, that a publisher is to be found who, like M. Maisner, of Milan, is inclined to make an outlay of 20,000 francs on one large volume in 4to., with illustrations containing the learned narrative by Prof. Enrico Giglioli of his great scientific voyage round the world in the

Magenta. One must confess, however, that very seldom has there been so good an opportunity for a publisher to incur so much risk and expense. The work deserves to take its place amongst the best standard works of travel. It has been edited with the utmost care. The ethnological introduction which Prof. Paolo Mantegazza has prefixed increases the value of this book, which may be pronounced to be the most important work which has appeared this year.

In scientific literature the work of Prof. Giglioli, like most other learned tomes, addresses itself to a special and cultivated class of readers; but the book of M. Edmondo De Amicis, upon Morocco, has a charm for the general public also, to whom, indeed, both author and publisher appeal. M. De Amicis is just now the most brilliant and the most popular of our young authors. His descriptions are so vivid and exciting that the reading public—the ladies especially—are in ecstasies. M. De Amicis possesses the gift of touching the sympathies of his readers, and he makes the most of this faculty. He is, moreover, an attentive and keen observer of life as it is in Morocco, and in his book he reproduces the scenes with all the charm of genius.

In the category of voyages and travels must be mentioned the translations which have been carefully made into Italian, and published by the house of Treves at Milan, who have obtained the plates, French and German, and reproduce the great works of Kaden upon Italy and Switzerland; of Rousselet, upon India; and La Relazione delle Scoperte fatte da C. Colombo e da altri, dal 1492 al 1506, the MS. of which Prof. Giuseppe Ferraro has found in the library of Ferrara, published by Romagnoli at Bologna. I take the present opportunity to express my regret for the death of the young traveller, the Marquis Gianmartino Orconati Visconti, of Milan: he wrote the 'Diario d'un Viaggio nell' Arabia Petrea.'

I begin now to ask myself how I am to contrive to give in reasonable space an account of the new romances, dramas, and volumes of Italian poetry which have seen the light this year, and which possess sufficient interest to merit notice. There is, in truth, *un embarras de choix*. Although it would be difficult to point out, amid this mass of books, a single one that could be called a work of first-class originality and merit, yet I can conscientiously aver that none of these publications can be styled common-place: each one has its own characteristics, and has its own individual merits. Thus, amongst the novels, there are several in which there is much to appreciate and to admire. In the 'Dio Ignoto' of Paolo Mantegazza there are pages of passionate eloquence and of most exciting and absorbing interest. In the 'Spuma del Mare,' by Salvatore Farina, a most agreeable novelist, there is much delicacy of handling and skill in the development of the moral and social problems. In the 'Nuovi Ricchi' and the 'Miserie e Splendori della Povera Gente,' by Luigia Codemo, there are many vigorous and picturesque scenes; and the descriptions are so vividly coloured, that Titian himself might have held the brush. The 'Pagine d'una Donna de Cordula' betrays the sparkling, glancing wit, mixed with sweetness, of a lady of the great world. "Cordula"

is, in fact, the *nom de plume* of the Countess della Rocca, a Piedmontese lady. The 'Scacchiera della Rosa,' by Sofia S., reveals a tender and poetic delicacy of sentiment which touches the heart, in spite of a certain tinge of morbid superstition. The 'Notte del Commendatore,' by Deputy Anton Giulio Barrili, is like the witty and fantastic dream of some bourgeois Faust of our own day. In the 'Dora' of Madame Grazia Pierantoni-Mancini, the daughter of our eminent jurisconsult Mancini and of an illustrious poetess, his wife, who died some years ago, there is evidence of the rich and abundant talent of the father, along with the delicate and poetic imagination of the mother. The 'Fiori di Campo,' by Policarpo Petrocchi, is written in the very best Tuscan, with much grace and sentiment. The 'Volo d'Icaro,' by L. Patuzzi, reads like the noble dream of a poet in the midst of surroundings which are often dull and depressing. The 'Alba e Notte,' by Pericles de Czikos—doubtless a *nom de plume*—shows some scenes of social life extremely well drawn, in spite of many faults of style and clumsy workmanship. In the 'Conquiste' of Giovanni Faldella there is much that is forced and extravagant, but accompanied by such originality that the book may be called an inexhaustible "surprise-packet." The 'Suicidi di Parigi'—the work of a Neapolitan author, M. Petrucci della Gattina, a deputy and journalist of considerable talents—is, in style and spirit, extremely French. The writer seems, during his stay in France, to have lost nearly all his Italian. The book shows much boldness of imagination, and indubitable skill in planning details of dramatic intrigue, but contains also quite enough of improbabilities worthy even of the 'Mysteries of Paris.' In the 'Flora Marzia' of Cesare Donati all the mystery of a romantic novel is made as attractive as it is improbable. The same agreeable story-teller has lately given us a second edition of his lively novel, 'Rivoluzione in Miniatura.' Readers, maybe, notice in the 'Storielle Vane' of Camillo Boito the anatomic and somewhat grotesque imagination of a realistic painter, while in 'Primavera' and four other stories by Giovanni Verga they will see genuine talents perverted by a detestable pessimism. Another volume of fiction, simply entitled 'Un Romanzo,' bears the signature "Neeros," and has certain charms of a kind by no means salutary. To judge by its half-French style, the work might be ascribed to M. E. Navarro. 'Villa Ortensia,' by Antonio Caccianiga, can boast of a dramatic plot well knit together, and therefore made attractive, despite the unduly tragic character of the conclusion. 'L'Allucinato,' a novel in three volumes, by Antonio Bucellati, gives parts of the writer's autobiography, and is in tendency equally opposed to spiritualism and to materialism. The author is well known as one of the most distinguished professors of law in the University of Paris. The 'Plautilla' of Raffaello Giovagnoli introduces the reader to scenes in the Roman circus and to the lives of gladiators. The materials have but a doubtful authenticity, but the scenes are portrayed vividly enough to attract readers. In 'Giuditta della Frasceta,' by Pier Luigi Bruzzone, the Piedmontese scenes are such as belonged to the close of the eighteenth century, and the historical parts are as interesting as the

fictitious are commonplace and tiresome. The same author has produced a good history of the commune of Bosco, near Alexandria. We have, in the 'Palmina' of Vittorio Bersezio, a real bourgeois Piedmontese drama, set forth with masterly art and delicacy, and exquisitely treated. Great facility of improvisation, and a style lively enough in treating of matters commonly well known,—these are the more remarkable traits in 'Lauretta,' by Enrico Castelnuovo. The village scenes in 'Santa Filomena,' by B. E. Maineri, are well sketched and well written. Next may be mentioned one of those excellent books for the people to which Mr. Smiles would hardly refuse to attach his signature; the book referred to is the 'Popolano Arricchito' of Ferdinando Bosio. To the same class belong also two capital books having aims more didactic than amusing—'Sorveglianti e Sorvegliati,' by Cesare Locatelli, and 'Delie Vocazioni,' by Carlo Lozzi, a distinguished jurist, author of a considerable book, entitled 'Del ozio in Italia.' I have noticed, among the novels of the year, only the better of those coming directly under my notice; but their number is still enough to indicate a considerable fertility in their department of literature.

In dramatic and in lyric poetry Italian authors have not been idle during 1876. The year has given us our earliest printed copies of several dramas by authors who just now are enjoying popularity,—Achille Torelli, whose dramas mainly consist of pieces constructed in imitation of contemporaneous French comedy; Valentino Carrera, whose three or four pieces combine, with a morality rare in dramatic literature, a genuine *vis comica* and truly popular characteristics; Desiderato Chaves (Deputy and ex-Minister of Piedmont), the author of several neat and spirited comedies portraying the manners of Piedmontese society; and Vittorio Salmini, who associates with romantic sentiment some traits of modern realism, and thus endeavours to resuscitate classic tragedy. Pietro Cossa finds delight in scenic reproductions of such manners as once belonged to the Roman empire. Giuseppe Giacosa dresses in mediæval costumes the heroes of his graceful scenic idylls. Giacinto Gallina, a young Venetian, who has this year made his name prominent, seems to inherit Goldoni's comic genius, and shows ability of the first order. His two or three pieces are written in the Venetian dialect, and of these novelties the public (inconstant enough in its attachments to authors) appears just now to be passionately fond.

Political excitement has more or less subsided; accordingly our poets have recently enjoyed more favour than has been bestowed on them for some years past. Italy's former love of art has revived, and has partly expressed itself in the care shown by the editors of several poetical collections. For example, the natural and pleasing sonnets written, in the Pisan dialect, by Renato Fucini, have appeared in an elegant volume issued by M. Barbera. The delicately finished verses, 'In Campagna,' by M. Adolfo Boelhouwer (of Leghorn), are published in an Elzevir form by Vigo,—this book is a true gem; and another publisher, Casanova (of Turin), gives us, in a form equally elegant, a collection of poems, by M. G. C. Molineri. This last, entitled 'All'

Aperto,' contains many specimens of well-polished verses. On the occasion of the Centenary, Milan has sent forth, under the title 'Legnano grandi e piccole Storie,' and in a splendid edition, four admirable historical sketches, written, with true elegance of versification and good taste, by the Senator Tullo Massarani. The sketches in verse, 'Figli del Secolo,' by Vittorio Salmini, must not be forgotten; for here are found several remarkably clever and lively scenes. And I would at least name the picturesque poems, entitled 'Valsolda,' by A. Fogazzaro, a young and original poet of Vicenza; two small volumes of dulcet and melancholy verse 'Pensieri ed Affetti' and 'Vita Intima,' by L. P. Pinelli, of Udine; and the beautiful poems of Irene Capecelatro. These last have been edited by his brother, the Deputy Giuseppe Ricciardi. The poetess died in 1870. Ricciardi's death reminds me of a noticeable loss, for which I would express my regret. Giulio Uberti, the septuagenarian poet, a man of energy and patriotism, has lately committed suicide at Milan. Another death must be named: in the height of her reputation and in the bloom of life, the charming, good, and intelligent poetess, Erminia Fua Fusinato has been called away. She was superintendent of the Higher School for Girls in Rome.

The subject Italian poetry must not be left without a word respecting the interest in foreign poetical literature that recently has been shown by Italian writers, who meanwhile remain faithful to themselves and preserve their own national character. We have now, for example, such versions as the following:—two new and good translations of 'Ahasuerus,' by Robert Hamerling (the celebrated Austrian poet)—one by Alessandro Bazzani, the other by Vittorio Betteloni; Tennyson's 'Enoch Arden,' elegantly translated by Carlo Faccioli; the amatory lyrics of Goethe, very well rendered into verse (with a prose commentary) by Domenico Gnoli; 'Goetz von Berlichingen,' with various lyrics from Heine and other poets, all translated with fine tact and insight by Ettore Toci; also a new and complete version of Byron's 'Don Juan,' comprised in just as many stanzas as there are in the original, by E. Casali. Some former versions may be called 'fair infidels,' but neither the compliment nor the censure so implied can justly belong to a new translation of Spain's 'Don Juan' and 'Faust'; in other words, of the grotesque but powerful 'Diablo Mundo' of Espronceda, for the first time translated into Italian by Pietro Bordigoni, and lately published, in an elegant form, at Turin.

It would be a pleasure for me to give more than a list of the titles of many other books that, in several respects, deserve extended notices. But, if I rightly judge, these annual reviews are mainly intended to indicate fairly the literary progress made, each year, in several parts of Europe. And it may, perhaps, be assumed that even such notes as mine, however defective in details, will serve to indicate facts of some interest with regard to the recent progress of culture in Italy. Renouncing for the time the barren political agitations of former years, Italy is once more seen claiming for herself an honourable position among the peoples who labour and think. Next year I hope to speak of the long

expected 'Machiavelli' of Prof. Villari, which, I have heard, is ready for the press.

ANGELO DE GUBERNATIS.

NORWAY.

THE present year has not been rich in literary productions. In *belles lettres* there is nothing deserving mention, because neither the great Henrik Ibsen nor Björnson, Lie, nor any other distinguished poet has published new books. Turning to historical literature, I may mention that the edition of the many and important historical and philological essays of the late Prof. P. A. Munch, by Dr. Gustav Storm, has been recently finished with the publication of the fourth volume. As your readers may be aware, several contributions to the old history of Scotland and the Scottish Isles are to be found in the book. One of the essays in the fourth volume is sold separately. It is 'Om det Vaticanske Archiv' ('On the Vatican Archives'), to which the celebrated author for several years was a privileged visitor. H. J. Huitfeldt, the learned editor of the 'Diplomatarium Norvegicum' (of which a new volume has lately appeared), has edited 'Biskop Eysteins Jordebog' ('Register of Funds belonging to the Church in the Diocese of Oslo in the Middle Ages'), and written 'Christiania Theaterhistorie' ('History of the Theatres of Christiania'). The last work is printed in Copenhagen. Yngvar Nielsen, formerly known by his works on the history of Norway in the present century, has written a history of the city of Bergen and its old Hanseatic relations, which affords several points of comparison with the German 'Stahlhof' in London. Prof. L. Daae has edited (at Copenhagen), 'A Collection of Letters from Danes and Norwegians of the First Decennia of the Present Century.'

In theology merit to be named the Rev. E. F. B. Horn's book 'On Atonement and Justification,' and the Rev. A. C. Bang's learned essay 'On the Historical Reality of the Resurrection of Christ.' The first of these works has provoked several protests from the strictly orthodox party, as it in several respects clashes with the old Lutheran dogmas, but his views have been defended by the author himself, not without talent, and have also found approval in the eyes of several authorities.

In law, Prof. Aschehoug continues his important work, 'Norges offentlige Ret' ('On the Norwegian Constitution and Government'), and Prof. Ingstad has written an essay on the study of Roman law, in which he also treats of the present state of that study in England.

Axel Blytt has produced a learned essay (in the English language) 'On the Immigration of the Norwegian Flora,' which, as it deserves, has attracted much attention in foreign countries. Dr. A. S. Guldberg, a work 'On the Theory of Determinants'; C. de Seue (in German), a treatise, 'Windrosen des südlichen Norwegens.' The last work is printed as a programme of the University.

The renowned mathematician, Prof. O. J. Broch, has made a most important contribution to the knowledge of his native country in his new book, entitled, 'The Kingdom of Norway and the Norwegian People.' This work, which also appears in French translation, has been provoked by the Exhibition at Brussels.

L. DAAE.

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PORTUGAL.

IN ten months we have had ninety translations. The 'Vida Infernal' of Gaboriau side by side with the 'Cartas a um Sceptico' of Balmes; the 'Historia e Milagres da Virgem de Lourdes' of Lasserre in front of the 'Historia dos Coitadinhos Celebres' of H. Kock. Here are the two currents of the new literature, which are still the illustrations of our manners and customs. On one side the Ultramontane school publishes the 'Syllabus Justificado' and the 'Egreja Triunphante' of Maupier, multiplies the number of catechisms and prayer-books, issues new editions of the works of the old mystic authors; on the other side, a literary party, without name and without character, translates immoral romances, and makes detestable verses full of profanity and caricatures of the most sacred things.

In the midst of all this, everything is false—the religion and the science of the one set of writers; the art, the erudition, the sentiment of the other. The clergy have not the ability to enable them to call their adversaries to the bar of public opinion; and the enemies of Catholicism, on a par with the clergy in intelligence, have not the knowledge required to make an onslaught on the Church. In this way, one party translates and preaches; the other makes verses and epigrams. The two parties are about on a par with one another.

Among all these intolerable translations there is not a single work of science, unless we except those of Jules Verne. Of original works I cannot cite many. The 'Douro Illustrado,' by the Viscount de Villa Maior, is considered by competent authorities as up to the mark of the author's capacity: he is known by his studies and writings respecting viticulture; but the present is more a treatise on curiosities and statistics than a work of science. Prof. A. A. d'Aguiar, who was the Portuguese Commissioner to the Exhibition of Wines in London, has already published part of his lectures on Agriculture. They created for him adversaries and heart-burnings. This was to be expected, for Senhor d'Aguiar is a man distinguished for science, conscientiousness, and honesty, and, moreover, speaks what he thinks. His lectures, which made so great an impression when spoken, lose nothing of their expressiveness in a printed form.

There has been issued the fifth volume of the 'Historia dos Estabelecimentos Scientificos, Litterarios e Artisticos de Portugal,' a vast repository, in which is agglomerated part of the materials employed in the composition of the said history.

Senhor Silvestre Ribeiro has also published an 'Esboço Historico de Dom Duarte de Bragança,' the victim of Castilian tyranny. Not knowing of the existence of the work published in Milan in 1871 by Francesco Curani, respecting the same Prince, Senhor Silvestre Ribeiro has not added anything to what was already known in Portugal on this subject. The case is similar with Senhor Vilhena Barbosa, who, in the second volume of the 'Estudos Archeologicos,' treating of the marriage of Dona Leonora of Portugal with Frederick the Second of Germany, and being unacquainted with the 'Remarks on a Portrait of the Empress Leonora,' did not avail himself of any of the excellent investigations of Messrs. Sehar and Franks. It results from this that

the 'Esboço' of the first writer and the narrative of the second are extremely deficient; this must not, however, be taken to mean that they are altogether without merit. The 'Chorographia Moderna do Reino de Portugal,' by Senhor Joao Maria Baptista, has reached the fourth volume. The International Congress of Geography, which assembled in Paris in 1875, gave a premium to this work. But pray be not deceived by the premium: the "Chorographia" is only modern as respects the date on the title-page. Being based upon old books and statistics without value, it indulges among other eccentricities in that of representing the monastic orders as still existing in Portugal, as well as the "Direito Regular" (the law regulating the religious orders).

Senhor Latino Coelho, the Secretary of the Academy, the author of that 'Political and Military History of Portugal' in which we read that "Josephism" was the attempt at a separation of Church and State, has published the second volume of his 'Elogios Academicos.' It contains the eulogy of Humboldt. This may be a useful book for one who, having never read anything written by Humboldt or anything respecting him, would wish to acquire a vague idea of that great man. For other readers, the 'Elogio' neither says all that should be said, nor adds anything to previous information. The public is waiting with anxiety for the 'Oracao da Coroa de Demosthenes,' translated by Senhor Latino Coelho, with a Preface which ought to be a marvel of erudition. This work has been eight years in the press, and is not yet ready!

In the section of *belles lettres*, the reaction against the extravagance of the French style begins to operate; the romances of Julio-Diniz serve for an example. Pedro Ivo, Bento Moreno, two *noms de plume*, figure on the title-pages of notable books. The first, who was already known by his 'Contos,' has now published 'O Sello da Roda,' and Bento Moreno has issued the 'Comedia do Campo,' pictures of manners, scenes in the Minho, small unaffected stories, admirably, nay, adorably narrated.

A. Sarmiento has also published the 'Contos do Soalheiro,' an estimable work, in which is found a rich collection of proverbs, adages, idiotisms, and popular Portuguese phrases, as well as a description of the customs and superstitions of our people.

Dona Maria Amalia Vaz de Carvalho, the authoress of the 'Vozes do Ermo,' is already known among us not only as a poetess of distinction, but also as a prose-writer of eminence. There is not one of the Portuguese ladies who aspire to literary honours able to compete with her. The 'Vozes do Ermo' is the only book of verses which I consider I ought to particularize.

I desist from mentioning some agreeable books of travels, as well as some pleasing poems of small importance.

In dramatic literature, excepting the drama, 'Os Lazaristas,' of A. Ennes, there has not appeared anything worthy of notice. This drama is not only a work of propaganda against the Jesuits, but must be rated, when we set aside a few slight blemishes, a true production of art.

Theophilo Braga, a workman of untiring industry, has issued the 'Anthologia Portu-

guez,' the 'Manual da Litteratura Portugueza,' the 'Grammatica Comparada da Lingua Portugueza,' and also published the 'Cancioneiro do Vaticano.' All these works are commendable.

I will terminate my notice with the 'Quadros Elementares das Relações Politicas e Diplomaticas de Portugal.' The work is already known, and comprises several volumes. It was commenced by the Viscount de Santarem, who was not equal to such subjects, and it was continued and concluded by the Academy, which, however, made matters worse. Whoever wishes for information on Portuguese matters should be careful how he pins his faith to the above compilation.

It is to be hoped that J. de Sousa Monteiro, one of the most solid talents of the modern school, will carry out the work for which he has so been collecting materials. I allude to the 'Historia da Diplomacia Portugueza, desde 1640 até 1833.' A. SOROMENHO.

SPAIN.

IN the account which I have given in former years of modern Spanish literature, I have mentioned that a tendency is to be observed in Spain to foster the study of science by establishing it on a more solid foundation, and one more in accordance with modern ideas. This has continued in the present year almost to a greater extent than in former ones. The establishment of new literary centres and scientific periodicals, the foreign books which are continually translated, and the excellent literary reviews which appear, show us that the Spanish public is becoming anxious to learn and favour studies of all kinds.

At the beginning of this year, several competent persons undertook to found a Geographical Society at Madrid, to be supported without the help of the Government. Some years ago this would not have been possible; yet the Sociedad Geografica de Madrid has been established, and funds were quickly collected to insure its existence. It has published already two excellent numbers of a monthly *Boletin*, and promises before long original studies by Spanish geographers and inedited documents on the subject taken from our archives.

Another society has been formed this year, i.e. "Conferencias Agricolas," to popularize the study of agriculture in Spain, and to endeavour by all means to improve agriculture in the Spanish provinces. In this instance, the protection of the Government has been found to be indispensable, and it has been granted to the fullest extent. Some numbers have already appeared of a paper on agricultural subjects, published at the expense of the Ministry of Public Works.

Another scientific centre, of an essentially private kind, which has been opened this year is the Institucion Libre de Enseñanza, established by the professors who, on account of the late political changes, have given up, or were removed from, their chairs at the different universities. The Government has authorized the existence of this institution, and the public have responded in a most satisfactory manner. The society reckons already four hundred shareholders paying 10*l.* each, and more than two hundred pupils attend with great regularity the lectures given at this institution.

I have mentioned in former reviews the influence exercised by French literature in Spain: for many years French books have been the only channel through which foreign ideas and scientific impulses have entered Spain. There is a great change at the present time. A large number of books are translated directly from German and English, most of them of a scientific kind; and they meet with a ready sale, which would not have been the case twenty years ago. Among them may be mentioned Mackeldy's 'Studies of Roman Law,' Mommsen's 'History of Rome,' Draper's 'Science and Religion,' besides works of Hegel, Kant, and the Greek philosophers, which have been translated and greatly commented upon lately. One of the reasons which have contributed to make these studies popular in Spain is, that the best Spanish literary journals publish a special foreign correspondence direct from the European literary centres. These facts clearly prove that the Spanish public is becoming more alive to the advantages of private enterprise; there is, undoubtedly, progress, though, if compared with the modern life of other nations, the result is poor. Literary writings are scanty, and the country is going through one of those periods which generally come before a renaissance, as has been the case in Germany and Italy; unfortunately, however, in Spain the southern character predominates in a great degree, and destroys most part of the other advantages. One instance of this is furnished by the debates held at the Ateneo of Madrid, a neutral ground on which celebrities of every school meet to discuss every kind of subject. The debates of this year have been held on important social problems, and also to discuss whether it would be advisable to have the protection of the Government for certain literary productions. The orators have enchanted their audiences by their eloquence, without, however, convincing them; for the ideas which they support in religion, philosophy, and social science possess so eclectic a tendency that it is not easy for half-a-dozen individuals to agree in a concrete solution.

Such is the general aspect of the intellectual life of 1876. The books which have appeared during the year have been few, and none of any great importance. I will mention those which I consider most worthy of notice.

Señor Castelar has published the second part of his 'Recuerdos de Italia': the first part appeared two years ago, and was much liked. That interesting country gives the author ample scope for displaying the beauty of his picturesque and florid style, more to be commended than his social and historical judgments. The scenes he describes are painted with the colours and forms of the imagination, and his book does not interfere with other Spanish works on Italy, by Pacheco, Alarcón, Catalina, and others. Castelar's 'Recuerdos de Italia,' although written in prose, may be considered a democratic poem.

Castelar has also published a book, 'Cuestion de Oriente,' in which, putting Christian interests before political ones, he favours Russia. Lastly, he has published 'Un Año en París.' In this volume he has collected several entertaining articles which he wrote in reviews eight or ten years ago, during his exile in Paris.

Among the books of travels which have

appeared may be mentioned a volume by Rodríguez Ferrer, 'Naturaleza y Civilización de la Grandiosa Isla de Cuba,' an elaborate monograph upon the history of the island, its conditions and physical characteristics, illustrated with a large number of documents; 'Viaje a Oriente,' by Bernal; 'Viaje del Iran,' by García Ayuso; and a study on the 'Concepto Extension y Relaciones de la Geografía,' a preliminary study of cosmography, and 'Introducción al Estudio de la Historia,' by the intelligent Professor of the University of Barcelona, Señor Vidal.

More historical works have appeared this year than other books. Part of these are original, and part reproductions of manuscripts or rare books. Among them, one of the most interesting is the second volume of General Gómez Arce's 'Historia de la Guerra Civil,' a book worthy of the author, rich in information and accurate in detail, and by far the most complete account of the Peninsular War we have. Señor Ferrer has continued the compendium of 'Historia General,' by Prof. Castro; the subject is not new, but is to be commended for the impartial remarks on the religious orders and municipal laws, not common in books of this kind in Spain. Labra's 'Colonización en la Historia' is an excellent work. The first volume includes the history of European civilization in America till its independence—from the sixteenth century to 1825. The author proposes to enter into this subject in more detail in the next volumes. An excellent work has appeared, 'Historia Civil y Eclesiástica de Cataluña,' by Corolín y Pella; 'Estudios Históricos,' by Balaguer; 'Historia del Derecho en Cataluña, Mallorca, y Valencia,' by Oliver. The first volume of this interesting work contains the code of "les costums generals de Tortosa," laws of the thirteenth century, which, if we may judge by the author's excellent preface and the extracts he gives, may be considered as the type of the laws of the Middle Ages in Europe. Señor Ríos y Ríos's 'Noticia de las Behetrias' is an interesting work. Behetrias are certain towns of Castile which had the privilege of choosing and changing their governors according to the manner in which they had been treated. As a sensational work in this historical group may be mentioned Zugasti's 'Historia del Bandolerismo.' Owing to the political disturbances in 1870, the provinces of Andalusia were overrun by highwaymen; it was impossible to pass through certain localities, and the well-to-do inhabitants of villages and small towns feared to be "sequestered" at midday; even the railways were stopped and passengers plundered on several occasions. These bands were so admirably organized that they escaped the vigilance of the Government. Señor Zugasti was sent as governor to Cordova; more than one hundred of these men were taken and executed, and, in a short time, no highwaymen were to be found in Spain. Three volumes have appeared, and form the introduction to the work, of which three editions have already been exhausted in a very few months. They are full of romantic details concerning Spanish banditti. The third volume of the 'Tratado de las Campañas del Emperador Carlos V.,' by García Cereceda, has also appeared, and deserves special mention. Cereceda was attached to the Emperor's

army, and was present at his most important campaigns. 'Historia de las Indias,' by the famous Bishop of Chiapa, Las Casas, has been published for the first time in five volumes; it is a most interesting book for students of American affairs. 'Historia de Felipe II.,' by the contemporary writer, Cabrera de Cordova, is worthy of notice. This work has been published by the Spanish Government. 'Memorias del Rey Felipe III.,' is by Novoa, an unknown author. The eminent writer and politician, Señor Canovas del Castillo, has written an introduction, full of erudition and entertaining details, to this volume. 'Biblioteca Catalana,' by Aguiló, will prove useful for those who take an interest in Catalan literature of the fourteenth and fifteenth centuries.

Two books have also appeared which deserve a special mention. One of these, edited by Señor Fabié, contains two pamphlets by the Spanish historian, Alonso de Palencia, 'Batalla Campal de los Perros y los Lobos,' and 'Tratado de la Perfección del Triunfo Militar.' Palencia lived at the middle of the fifteenth century, and was one of the most distinguished Spaniards of his time, a good historian, and besides filled posts of great importance at the court of Castile. The other volume has appeared anonymously; it is supposed to be edited by one of our most distinguished men, Señor Barbieri, the writer of our best Spanish music; it has produced a great sensation in literary circles: 'Últimos Amores de Lope de Vega Carpio revelados por el Mismo en cuarenta y ocho Cartas y varias Poesías.' These letters, by Lope de Vega, were found at the archives of the Duke of Sessa, and were addressed by him to one of the Duke's ancestors, Lope's friend and protector. In them he mentions his amours with a married woman, by whom he had a daughter at the age of fifty, and after having become a priest. These amours, which have been ignored up to the present time, have been largely commented upon, some being of opinion that it is not advisable that the industry of biographers should be brought to bear upon the poet's private life, while others affirm that the bad or good actions of great men should appear in their biography. These letters give the key to several of Lope's literary compositions, of which the sense had remained hidden up to the present time. The volume has been illustrated with excellent criticisms and notes.

The following works are also worth notice: 'Estudios Filosóficos y Religiosos,' by Prof. Giner de los Ríos. This book has been considered as one of the best works of this studious and diligent author, who has also published this year several other volumes. Azcarate's 'Estudios Económicos y Sociales' constitute a series of excellent essays on political economy; in Pisa's 'Prologomenos del Derecho,' civil law is considered in a philosophical and speculative point of view, combining the doctrines of Kant with those of Taparelli and Krause.

The section of books on agricultural subjects is becoming very numerous. Among them the best are Otor's 'Agricultura Moderna,' 'La Caña de Azúcar,' by Moreira; 'Tratado de Plantas Españolas de Uso Medicinal, Alimenticio e Industrial,' by Puerta; and Prof. Colmeiro's 'Bosquejo Histórico del Jardín Botánico de Madrid,' although not containing

any special interest de Hist lication on mic may co count y de journal this ye and ot do not studies the pre Geogra sion de the Lo at South A gr on field year, ar best is of the s known enterta Genera and cor book, the aut may in game le Pisc interest scarcit alarm h compet studies rich in at the mission subject be adop 'Anuar Commi carry ou of north has ap España great j clares t nations study in interest Dram in form appear Como as a sci literary situatio dramatc lated a Halm's and ma Señor brought 'Trage great a Exte worthy some v trandez year, th Ages, also pu

any special scientific researches is not devoid of interest. The 'Anales de la Sociedad Española de Historia Natural' is a most excellent publication; and the papers which have appeared on micrography, mineralogy, and etymology, may compete with those published in other countries. The 'Anales de la Construcción y de la Industria' is a good scientific journal; several articles have already appeared this year by Echegaray, La Sala, Saavedra, and other distinguished Spanish savants. I do not mention the geographical and geodesian studies which have made great progress during the present year, for the publications of the Geographical Institute of Madrid and 'Comisión del Mapa Geológico' are still exhibited at the Loan Exhibition of Scientific Apparatus at South Kensington.

A great taste has arisen in Spain for books on field sports. Several have appeared this year, and more will soon be forthcoming. The best is by Perez Escriche, a sensational novelist of the second order. Baron de Cortes, a well-known Valencian sportsman, has written an entertaining book on the science of hawking. General Milans del Bosch, the intimate friend and companion of Prim, has published a small book, 'La Caza,' full of characteristic traits of the author. These books are useful, for they may induce the Government to look after the game laws.

Pisciculture is also becoming an object of interest to the general public. Owing to the scarcity of oysters, which has caused great alarm here, as well as in other parts of Europe, competent persons have made interesting studies of the coasts of Galicia, formerly so rich in fish of all kinds, and so impoverished at the present day. The secretary of the Commission has published a bulky volume on the subject, in which he mentions the measures to be adopted to develop these industries. The 'Anuario de la Pesca,' published also by this Committee, will help private persons to carry out the re-stocking of the sea off the coast of northern Spain. An anonymous pamphlet has appeared, 'El Porvenir de la Marina Española,' in which the author criticizes with great judgment armour-plated ships, and declares them to be useless and ruinous for the nations which have adopted them. This study is worthy of the consideration of those interested in naval affairs.

Dramatic literature is not so abundant as in former years. The best drama which has appeared is Echegaray's 'Como Empieza y Como Acaba.' The importance of this author as a scientific and political man is equal to his literary merit. His drama is full of striking situations; but he too often sacrifices truth to dramatic effect. Echegaray has also translated and adapted for the Spanish stage Halm's 'Fechter der Ravenna' with great skill and mastery.

Señor Balaguer, an eminent politician, has brought out a volume of dramatic works, 'Tragedias Catalanas,' which have attracted great attention.

Extremely few novels have appeared this year worthy of notice. Perez Galdos has published some volumes of his series of tales illustrating Spanish life of the last century. Fernandez Gonzalez has written two novels this year, the scene of which is laid in the Middle Ages. Sepulveda, Godina, and Pereda have also published some novelettes of a light cha-

acter. The charming Spanish writer, Castro y Serrano, promises us a book on the Low Countries, which will be warmly welcomed by the Spanish public.

JUAN FACUNDO RIAÑO.

SWEDEN.

THE prosperity, which in a material point of view has been the result of abundant harvests and progress in all the departments of commerce and industry, has naturally exercised a beneficial influence on the book-market. The number of original works is, however, not very large; translations, on the other hand, are more numerous. The latter, with a few exceptions, must here be omitted.

To turn to philosophy, there has been published the first instalment of a selection of S. Grubbe's works. Grubbe was Professor of Philosophy at the University of Upsala, and as a stylist he ranks among our greatest authors. This work is published by A. Nyblæus, who, in 'Den filosofiska Forskningen i Sverige från slutet af adertonde århundradet' ('Philosophical Researches in Sweden from the end of the Eighteenth Century'), and other books, has proved himself not only a learned inquirer, but a master of the art of writing in a clear and popular style. Another volume of great interest is G. Bring's 'Immanuel Kants Förhållande till den filosofiska Teologien' ('I. Kant's Relation to Philosophic Theology').

The researches in Swedish history have not produced any great results this year. The continuation of Carlson's history of the kings of the Palatinate dynasty, and of C. G. Malmström's 'Political History of Sweden from the Death of Charles the Twelfth' belong to an earlier period. On the other hand, the fourth volume of 'Bidrag till Skandinaviens Historia ur utländska arkiver samlade' ('Contributions to Swedish History collected from Foreign Archives'), by C. G. Styffe, has been published, and it refers to the time of Sten Sture, senior. Valuable contributions to the history of the seventeenth and eighteenth centuries are afforded by C. A. Klingspor's 'Sveriges Adel under 16-1700 talen' ('The Swedish Nobility during the Seventeenth and Eighteenth Centuries'). An interesting addition has been made to our memoirs by the publication of L. v. Engeström's 'Minnen och Anteckningar' ('Reminiscences and Notes'). Von Engeström, who was appointed Minister of State for Foreign Affairs in 1809, was during the years 1793-1795 Swedish Minister at the Court of St. James's, and in his reminiscences he has given a lively sketch of that period. As for our most recent history, a writer under the signature of Junius has produced a work with the peculiar title of 'Carl XV. Politiska tilldragelser i Europa från 1814 till och med år 1876' ('Charles the Fifteenth, Political Events in Europe from the Year 1814 to the Year 1876 inclusive'); as yet only one volume has been published, and it would therefore be premature to form an opinion upon the value and tendency of the work. A larger illustrated work, under the title of 'Sveriges Historia från äldsta tid till våra dagar' ('History of Sweden, from the Remotest Antiquity up to the Present Time'), is also publishing. It augurs well for the future of this undertaking that the heathen period and the Middle Ages have been handled by

O. Montelius and H. Hildebrand, and that the other periods have been entrusted to specialists. Another large historical work is 'Illustrerad Verldshistoria' ('Illustrated Universal History'), which has been favourably received by the critics; but we must differ from this judgment, so far as it refers to the history of Greece.—Dr. Fr. Fehr has endeavoured to supply a want in our historical literature by his work, 'Palestina på Kristi Tid' ('Palestine during the Time of Christ'), which, based on German researches, depicts the primary features of the times and of the people who looked upon Christ and his Apostles as belonging to themselves. In statistical science, Prof. Svedelius has published an introduction to European and American statistics, and M. Höjer is continuing his work, 'Konungariket Sverige' ('The Kingdom of Sweden').

The interest taken in fine arts and their history has been increasing, especially since the opening of the new National Museum, simultaneously with the great exhibition of productions of art and industry in Stockholm, 1866. In consequence, the time seems to have arrived for producing an art-journal,—an idea that was realized two years ago. L. Dietrichson is the editor; contributions have been furnished by Prof. Nyblom, Ljunggren, and others, and the artistic part of the work has been provided for by engaging the services of distinguished etchers, Unger, Klaus, Lowenstam. Dr. Fr. Sander has this year completed a work relating to its valuable collection of pictures, under the title of 'Nationalmuseum, bidrag till taffel galleriets historia' ('The National Museum, Contributions to the History of the Picture Gallery'), based on careful researches. The productions of the modern pictorial art of the North are represented by 'Nordiska målars tafflor' ('Pictures by Northern Painters'), with an explanatory text; and the exhibition of the works of Egon Lundgren (the painter in water colours so highly esteemed in England), which had the honour of numbering the Queen of England among its exhibitors, together with our present exhibition of industrial productions of art, proofs that the fine arts are cultivated in Sweden.

Among works in the history of Swedish literature, I may first mention Prof. G. Ljunggren's 'Svenska Vitterhetens hufvud efter Gustaf III's Död' ('Annals of Swedish Belles Lettres since the Death of Gustavus the Third'). This period affords the historian of literature a fertile field which the distinguished author has understood how to treat as it merits. To those accustomed to Atterbom's ardent colouring, Prof. Ljunggren's diction may appear somewhat cold. If this is a defect, it is compensated for by most minute investigation, and by unswerving impartiality, perhaps sometimes amounting to severity. Two works, published by Dr. A. Ahnfelt, 'Eldbränder och Gnistor: Humoresker' ('Firebrands and Sparks: Humorous Sketches'), by H. B. Palmer; and 'Tankar och Löjen' ('Thoughts and Drolleries'), by J. H. Thomander, have thrown a new light on these two writers. Palmer was a satirist, and, as such, one of the most pointed; but his satire was directed almost exclusively against events of the day, and consequently his name will not live long. Thomander ranks among the first

parliamentary speakers in our country, and he has done much service, especially with regard to the church and schools. His uncommon capacity in the use of the language is also shown by his translations of Shakspeare and Byron. 'Verldslitteraturs Historia' ('Universal History of Literature') is the title of a large work, ornamented with portraits of poets and authors, which has also been published by the diligent Dr. Ahnfelt. It is rather to be considered as an exposition of the results to which others (Scherr, Taine, Hettner) have arrived than as an independent work. Dr. Ahnfelt has, however, solved his problem in a generally satisfactory manner. His bibliographic notices are especially interesting.

The Swedish literature has this year been enriched with a most valuable collection of poems, written by C. D. af Wirsén. These songs, pervaded as they are by a mournful tone, through which, however, glimmers forth a manly trust that is based on Christian principles, carry the reader into a poetical atmosphere, which reminds him of that which surrounds B. E. Malmström's best productions. I congratulate Swedish literature on having been able to produce anything of the kind, and that at a time like this. Among other collections of poetry, are to be noticed C. Eichhorn's 'Dikter och Berättelser' ('Poems and Narratives'), R. Gustafsson's 'Svenska Taflor' ('Swedish Pictures'), and J. P. Wallin's 'Från Fjellen' ('From the Mountains'). Dr. Eichhorn has also the merit of having collected some poems, by Bellman, that have hitherto been unpublished. Within the sphere of the Swedish drama a comedy under the name of 'Dagtingan' ('The Capitulation') has been written by Fr. Hedberg, and another drama, called 'Pastorsadjunkten' ('The Curate'), has been written by an unknown author. Both have been represented at the Royal Dramatic Theatre in Stockholm.

Among novels, we may point out those with the signature "H." written in an easy and fascinating style; Fr. Wickman's 'Aina,' Fr. Hedberg's 'Black on White,' and Mattis's 'Novels and Sketches.' G. Björlin's 'En Framtidssaga' ('A Tale of the Future') like 'Dagtingan,' has originated from a sincere patriotic interest, namely, the questions relating to the defence of our country. H. af Trolle's 'Minnesbilder och Scener från Land och Haf' is even a work of merit. Most of the other new works within the department of *belles lettres* have been published in our periodicals. Among the valuable notices contained in *Svensk Tidskrift*, we ought especially to mention V. Rydberg's 'Romerska Kejsare i Marmor' ('Roman Emperors in Marble'), not only on account of the language, but also on account of the acute psychological discernment of the author. These essays, together with some new ones by the same author, are to be published under the title of 'Romerska-Dagar' ('Roman Days'). If we may say that *Svensk Tidskrift* is a more scientific journal, J. Grönstedt, on the other hand, has succeeded in making his *Nu* ('Now'), a central point for the smaller productions of our best writers in polite literature. A new periodical, which is looked forward to with great interest, is *Nordisk Tidskrift för Vetenskap, Konst och Industri*, published by the Letterstedt Association. R. Tengberg (one of the contributors to 'Sveriges Historia') will be the editor of this

paper. The Letterstedt Association is founded on a donation by the late Consul-General, J. Letterstedt, with a view to promote a scientific intercourse among the Scandinavian nations. Their capital amounts at present to about 25,000*l.* sterling.

LUDVIG LOOSTRÖM.

LITERATURE

Harold: a Drama. By Alfred Tennyson. (H. S. King & Co.)

AN ambition is apparent among modern writers to extend and fill up the series of Shakspeare's historical plays. During the last few years, the 'Lady Jane Grey' of Mr. Ross Neil, Mr. Wills's 'Charles the First,' Mr. Tom Taylor's 'Twixt Axe and Crown,' the 'Anthony Babington' of Violet Fane, and the 'Mary Tudor' and 'Harold' of Mr. Tennyson, have brought before the public, in the closet or on the stage, one or other of our English monarchs. In a few cases only is there such obvious intention to keep up the line of dramatic sequence as challenges comparison with the Shakspearean chronicles. Among the works, however, in which such comparison is suggested, Mr. Tennyson's two dramas must be counted. At first glance an ambition of this kind appears laudable enough. It is only on second thoughts we see the confession of weakness that is unconsciously involved in the choice of a subject. Compared with his remaining works, the chronicle plays of Shakspeare are of small account. Some of them may almost rank as what, in the slang of the studio, are called "pot-boilers." The popularity of those which keep the stage is largely attributable to characters which, like Falstaff and Shallow, are wholly imaginative. 'Richard the Third,' the one historical play which holds its own on the strength of a central and eminently dramatic character, lives only, so far as the stage is concerned, in Cibber's version. A man endowed with dramatic insight and creative imagination may take an historical personage, shape it according to his own idea, and make of it what may claim to be an imaginary character. He may even, as an intellectual exercise, choose to set before the public a monarch "in his habit as he lived." The former method of treatment is exemplified in the 'François Premier' of M. Victor Hugo, the second in the 'Louis XI.' of Alfred de Vigny. When, however, a writer deliberately selects historical characters for successive essays in dramatic art, he makes complete if unconscious avowal of incapacity for higher effort in the same line. No man in whom strong dramatic leaven is working will be content with a method which, in some cases at least, suggests the idea that the artist is a colourist and no draughtsman, and is content to fill out the figures another hand has traced.

It is difficult to imagine that the Laureate can hope for any increase of reputation from such work as he now attempts. The author of 'Maud' and 'In Memoriam,' and the versifier of so many legends from the 'Morte d'Arthur,' will reap no added harvest of fame from his adaptations of Mr. Froude or Mr. Freeman. That but a small measure of dramatic faculty is accorded to Mr. Tennyson was evident from 'Mary Tudor.' His second

attempt is weaker in all respects than the first, and lacks especially the animating presence of a central figure, which Mary, weak and hysterical as was her temperament, supplied. A drama intended to be immortal needs a hero of more backbone than Harold. A worthy, peaceable, God-fearing Saxon, Harold is the sort of man who in later days would have made an admirable county magistrate, but with whom the Fates or the Furies would scarcely at any time, and under any conditions, have concerned themselves. That he is brave is told us by the poet, who narrates his victories, and places in his mouth a few soldierly expressions. He has the obstinacy and reluctance to profit by advice which are characteristic of a young Englishman, and he is usually tender in his dealings with those around him. From the Blameless King, whose presence in the 'Idylls of the King' is the chief source of weakness, he differs only in that he is shown to be capable of infirmity. He is equally uninteresting, if a little more human. His first speech is rather cumbrous banter:—

Hail, Gamel, son of Orm!

Albeit no rolling stone, my good friend Gamel,
Thou hast rounded since we met. Thy life at home
Is easier than mine here. Look! am I not
Work-wan, flesh-fallen?

A second speech addressed to the same individual is cheery and noble. Gamel speaks of the discontent in Northumberland aroused by the high-handed proceedings of the man destined to be subsequently his murderer—Harold's brother, Tostig. To this Harold replies:—

Stand by him, mine old friend!

Thou art a great voice in Northumberland!
Advise him: speak him sweetly, he will hear thee.
He is passionate but honest. Stand thou by him!

In his next speech he claims an immunity from superstitious terrors far in advance of anything known in his days, and reminding us a little of Tressilian, in Scott's 'Kenilworth.' When Stigand, the uncanonical Archbishop of Canterbury, asks of the comet, whose appearance in the heavens is supposed to presage the coming evils, "Is that the doom of England?" Harold replies:—

Why not the doom of all the world as well?
For all the world sees it as well as England.
These meteors came and went before our day,
Not harming any: it threatens us no more
Than French or Norman. War? the worst that
follows

Things that seem jerk'd out of the common rut
Of Nature is the hot religious fool,
Who, seeing war in heaven, for heaven's credit
Makes it on earth.

His next words contain a request to King Edward for permission to hunt in Normandy, which the Confessor, suspecting the schemes of William, whom he calls the fox-lion, refuses. Acquiescing reluctantly in the prohibition, Harold expresses his determination to take his hounds and hawks to Flanders. A scene of disputation follows between the sons of Godwin, in which Harold shows his affection for his brothers Gurth and Leofwin, and inflicts upon the turbulent Tostig some advice concerning the government of his realm—for such it may be called—which the latter angrily and contemptuously rejects. After the departure of Tostig, Harold lectures Gurth and Leofwin, his brothers, and the Queen, his sister, upon their boyish disputes:—

Why, boys will fight.

Leofwin would often fight me, and I beat him.

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Even old Gurth would fight. I had much ado
To hold mine own against old Gurth. Old Gurth,
We fought like great states for grave cause; but
Tostig—

On a sudden—at a something—for a nothing—
The boy would fist me hard, and when we fought
I conquer'd, and he loved me none the less,
Till thou wouldst get him all apart, and tell him
That where he was but worsted, he was wrong'd.
Ah! thou hast taught the king to spoil him too;
Now the spoilt child aways both. Take heed, take
heed;

Thou art the Queen; ye are boy and girl no more:
Side not with Tostig in any violence,
Lest thou be sideways guilty of the violence.

We see in all these speeches a well-meaning,
honourable man, but fail to trace anything
heroic or even characteristic. There is not a
word that might not be spoken by almost
any brave and virtuous character in history.
Harold's wooing of Edith in the second scene
fails to reveal any more decided phase of
character. He likens her to a nightingale,
kisses her once, declares his intention to
demand her hand of the king, whose ward
she is, and endeavours to dissipate the fears
bred in her by troublous dreams, to which
he gives a common-place interpretation.

Succeeding incidents do not impart to
the character more distinctness of outline.
Wrecked on the Norman coast, Harold
scolds the fishermen, whose misleading lights
have been the cause of his calamity, and
Guy of Ponthieu, who, according to the
custom of the time, looks upon shipwrecked
men as prisoners of war, and detains them
for the purpose of putting them to ransom.
Once his anger almost overmasters him, and
he says to the principal among the fisher-
men,—

I have a mind to brain thee with mine axe.

It is not until Harold has been ransomed by
William of Normandy, and retained by that
grim, cruel, and astute count at his court,
that any opportunity of developing character
is exhibited. Moved by the intercessions of
Wulfnoth, his youngest brother, kept as a
hostage in Normandy, and by the counsels of
Malet, a Norman noble, thoroughly friendly
to the English, Harold gives the promise
required of him by William that he will back
his pretensions to the throne of England. A
trick of the Norman Count then extorts from
him an oath to the same effect, which, having
once given his promise, he cannot withhold.
This oath, according to tradition, is sworn
upon the bones of the Norman saints. Here,
if anywhere, is the opportunity for a dramatist
to show of what he is capable. The mental
struggle through which Harold passes might
be laid bare, and the contention between pity
for his brother and regard for his own security,
on the one hand, and respect for a word not
lightly to be pledged, on the other, might be
rendered highly interesting and dramatic.
In a strain of true poetry, Wulfnoth tells of
his longing to revisit his native shore, and
with passion he describes his fear of the
oubliettes in the castle of William at Bayeux.
When Wulfnoth asks him to lie for the sake of
Edith, Harold finds nothing newer to answer
than—

There thou prickst me deep.

WULFNOth. And for our Mother England?

HAROLD. Deeper still.

The subsequent scene, in which his promise is
extorted, is purposely set in a low key. It
cannot, however, escape the charge of tame-
ness. William demands,—

Why then the heir of England, who is he?
and the dialogue proceeds as follows:—

HAROLD. The Atheling is nearest to the throne.

WILLIAM. But sickly, slight, half-witted, and a
child,

Will England have him king?

HAR. It may be, no.

WILL. And hath King Edward not pronounced his
heir?

HAR. Not that I know.

WILL. When he was here in Normandy,

He loved us and we him, because we found him

A Norman of the Normans.

HAR. So did we.

WILL. A gentle, gracious, pure, and saintly man!

And grateful to the hand that shielded him,

He promised that if ever he were king

In England, he would give his kingly voice

To me as his successor. Knowest thou this?

HAR. I learn it now.

WILL. Thou knowest I am his cousin,

And that my wife descends from Alfred?

HAR.

WILL. Who hath a better claim then to the crown

So that ye will not crown the Atheling?

HAR. None that I know . . . if that but hung
upon

King Edward's will.

WILL. Wilt thou uphold my claim?

MALET (*aside to HAROLD*). Be careful of thine
answer, my good friend.

WULFNOth (*aside to HAROLD*). Oh! Harold, for
my sake and for thine own!

HAR. Ay . . . if the king have not revoked his
promise.

WILL. But hath he done it then?

HAR.

WILL. Good, good, and thou wilt help me to the
crown?

HAR. Ay . . . if the Witan will consent to this.

WILL. Thou art the mightiest voice in England,
man,

Thy voice will lead the Witan—shall I have it?

WULFNOth (*aside to HAROLD*). Oh! Harold, if
thou love thine Edith, ay.

HAR. Ay, if—

MALET (*aside to HAROLD*). Thine "ifs" will sear
thine eyes out—ay.

WILL. I ask thee, wilt thou help me to the crown?

And I will make thee my great Earl of Earls,

Foremost in England and in Normandy;

Thou shalt be verily king—all but the name—

For I shall most acquiesce in Normandy;

And thou be my vice-king in England. Speak.

WULFNOth (*aside to HAROLD*). Ay, brother—for
the sake of England—ay.

HAR. My lord—

MALET (*aside to HAROLD*). Take heed now.

HAR.

WILL. I am content,

For thou art truthful, and thy word thy bond.

To-morrow will we ride with thee to Harfleur.

[Exit WILLIAM.]

MALET. Harold, I am thy friend, one life with
thee,

And even as I should bless thee saving mine,

I thank thee now for having saved thyself.

[Exit MALET.]

HAR. For having lost myself to save myself,

Said "ay" when I meant "no," lied like a lad

That dreads the pendent scourge, said "ay" for
"no"!

Ay! No!—he hath not bound me by an oath—

Is "ay" an oath? Is "ay" strong as an oath?

Or is it the same sin to break my word

As break mine oath? He call'd my word my bond!

He is a liar who knows I am a liar,

And makes believe that he believes my word—

The crime be on his head—not bounden—no.

In the determination to break his oath, and
secure for himself the crown he has promised
to another, Harold does not show to
greater advantage. His abandonment of
Edith, whom he has always loved, and his
marriage with Aldwyth, whose husband, the
King of Wales, he has slain, and whose
passion for him is partly responsible for the
catastrophe, show like indecision of character.
Edith, it is true, has been solemnly withheld
from him by Edward. His vows to her have,

however, been, in the words of one of the old
dramatists,

Of deeper, stronger growth

Than the sharp word of one farewell can sever.

Without much attempt to free himself from
the toils in which he is wrapt, he yields
to considerations of prudence. But in the
fight with his brother Tostig, and with
Harold Hardrada, his ally, and in the subse-
quent combat with William, Harold acquits
himself like a man. There is, too, a martial
ring about his address to the Thanes after
the battle of Stamford.

In his sleep before the battle of Hastings or
of Senlac, Harold is visited, like Richard the
Third, by the ghosts of those whose destiny has
been leagued with his own, including the
ghost of Wulfnoth, which is remarkable as the
spectre of a man presumably still living. Like
Richard, too, he rises from his couch grasping
his weapons and defying the evil auguries.
This speech is the most powerful in the play:—

Away!

My battle-axe against your voices. Peace!

The king's last word—"the arrow!" I shall die—

I die for England then, who lived for England—

What nobler? men must die.

I cannot fall into a false world—

I have done no man wrong. Tostig, poor brother,

Art thou so anger'd?

Fain had I kept thine earldom in thy hands

Save for thy wild and violent will that wrench'd

All hearts of freemen from thee. I could do

No other than this way advise the king

Against the race of Godwin. Is it possible

That mortal men should bear their earthly heats

Into yon bloodless world, and threaten us thence

Unschool'd of Death? Thus then thou art revenged—

I left our England naked to the South

To meet thee in the North. The Norseman's raid

Hath help'd the Norman, and the race of Godwin

Hath ruin'd Godwin. No—our waking thoughts

Suffer a stormless shipwreck in the pools

Of sullen slumber, and arise again

Dis-jointed: only dreams—where mine own self

Takes part against myself! Why? for a spark

Of self-disdain born in me when I swore

Falsely to him, the false Norman, over

His gilded ark of mummy-saints, by whom

I knew not that I swore, not for myself—

For England—yet not wholly—

A passage descriptive of the death of the
Norwegian king is vigorous:—

Ay, my girl, no tricks in him—

No bastard he! when all was lost, he yell'd,

And bit his shield, and dash'd it on the ground,

And awaying his two-handed sword about him,

Two deaths at every swing, ran in upon us

And died so, and I loved him as I hate

This liar who made me liar. If Hate can kill,

And Loathing wield a Saxon battle-axe—

From this moment Harold disappears, the
manner of his death being described by
Stigand to Alice, his companion in the royal
tent, whence the field of battle can be con-
templated.

Not one feature in the King attains heroic
dimensions; not one speech that he makes
has tragic dignity or dramatic power. Of
the principal personages there is none stands
forth boldly, unless it is Stigand, the Arch-
bishop of Canterbury. Edward is described
in one speech spoken by himself:—

In heaven signs!

Signs upon earth! signs everywhere! your Priests

Gross, worldly, simoniacal, unlearn'd!

They scarce can read their Psalter; and your churches

Uncouth, unhandsome, while in Normanland

God speaks thro' abler voices, as He dwells

In statelier shrines. I say not this, as being

Half Norman-blooded, nor as some have held,

Because I love the Norman better—no,

But dreading God's revenge upon this realm

For narrowness and coldness: and I say it

For the last time perchance, before I go
To find the sweet refreshment of the Saints.
I have lived a life of utter purity :
I have builded the great church of Holy Peter :
I have wrought miracles—to God the glory—
And miracles will in my name be wrought
Hereafter.—I have fought the fight and go—
I see the flashing of the gates of pearl—
And it is well with me, tho' some of you
Have scorned me—ay—but after I am gone
Woe, woe to England ! I have had a vision ;
The seven sleepers in the cave at Ephesus
Have turned from right to left.

We fail, however, to grasp a very clear idea of the man, and this speech is chiefly noteworthy for the opportunity of reply its termination affords Harold,—

My most dear master.
What matters ? Let them turn from left to right,
And sleep again.

Edith is a mere shadow. The author has, however, sentimentalized her less than Lord Lytton in his gushing novel on the same subject. Indeed some paragraphs at the end seem to indicate that Mr. Tennyson takes the view of the relations between Harold and Edith which tradition preserved. Aldwyth's passion for the slayer of her husband gives her a semblance of life ; but she can scarcely claim to be a recognizable figure, nor are the manner of her scheming and the means by which her prey is captured very clearly shown. Among the subordinate personages, William, Gurth, Malet the Norman noble, and Wulfnoth stand forth most distinctly. Yet the whole is nebulous, and the figures, like those of men in a fog, are lost the moment they recede. The general treatment is not more dramatic than are the characters. A solemn note of preparation is sounded by the appearance of the comet, which

From its horrid hair
Shakes pestilence and war.

The account of it is, however, open to the charge that it is mere poetical description, broken into sentences, and divided between different speakers :—

Lo ! there once more—this is the seventh night !
Yon grimly-glaring, treble-brandish'd scourge
Of England ! Horrible ! Look you, there's a star
That dances in it as mad with agony !
Ay, like a spirit in Hell who skips and flies
To right and left, and cannot scape the flame.
Steam'd upward from the undescendable
Abyss, or floated downward from the throne
Of God Almighty.

* * * * *
It glares in heaven, it flares upon the Thames,
The people are as thick as bees below,
They hum like bees—they cannot speak—for awe ;
Look to the skies, then to the river, strike
Their hearts, and ho'd their babies up to it.

These lines, with the addition of half-a-dozen others omitted where we have inserted asterisks, are divided among six speakers. They might almost, however, be taken as narrative. It is worth while to compare for a moment the manner in which the master-spirit uses like materials. When, after the murder of Duncan, Macduff and Lennox enter to Macbeth, and Lennox is left alone while Macduff goes to awaken the King, the following conversation takes place :—

LENNOX. The night has been unruly : where we lay,
Our chimneys were blown down ; and, as they say,
Lamentings heard i' the air ; strange screams of death,
And prophesying with accents terrible
Of dire combustion and confused events
New hatch'd to the woeful time : the obscure bird
Clamour'd the live-long night : some say, the earth
Was feverous and did shake.

MACBETH. 'Twas a rough night.
LENNOX. My young remembrance cannot parallel
A fellow to it.

Here the blending of the familiar and the terrible is profoundly effective ; the suggestion of horror is oppressive, yet the whole remains colloquial.

Very much finer than the opening passages is the description, by Aldred, of one who passing by Senlac hill, the scene of the coming combat, heard

A ghostly horn
Blowing continually, and faint battle hymns,
And cries, and clashes, and the groans of men ;
And dreadful shadows strove upon the hill,
And dreadful lights crept up from out the marsh—
Corpse-candles gliding over nameless graves.

In an equally high strain is the scene continued. Edward, sleeping, catches the name Senlac, which is pronounced, finds in it an answer to his thoughts and fears, and dies with a sort of play upon the name in his mouth :—

A lake,
A sea of blood—we are drown'd in blood—for God
Has filled the quiver, and Death has drawn the bow—
Sanguelac ! Sanguelac ! the arrow ! the arrow !
[Dies.

These exclamations, repeated by Stigand at the close of his description of the combat, convey the only information he gives as to the fate of the King. His last words are—

Sanguelac—Sanguelac—the arrow—the arrow !—
away !

Some sweet lyrics are introduced. One especially, concerning "Two young lovers in winter weather," is supremely dainty. Passages of poetic fancy are also to be found. Wulfnoth's lamentation is very beautiful :—

Yes, and I
Shall see the dewy kiss of dawn no more
Make blush the maiden-white of our tall cliffs,
Nor mark the sea-bird rouse himself and hover
Above the windy ripple, and fill the sky
With free sea-laughter—never—save indeed
Thou canst make yield this iron-mooded Duke
To let me go.

The failure of 'Harold' to satisfy the exigencies of dramatic art—a failure which will obtain recognition the moment the froth of adulation, which in England passes for criticism, has blown away, and the play finds its place among its author's compositions—does more than prove that Mr. Tennyson has no aptitude for dramatic composition. Taken with the fate of other efforts of the day in the same direction, it seems to show that the drama is no longer an available method of utterance for poets, and that the time when it could with advantage be allied to the highest order of poetry is over. Pieces in which genuine poetry may be traced find their way occasionally to the boards, where they obtain that barrenest of triumphs, a *succès d'estime*, and are withdrawn. It is to be hoped that 'Harold' will not share the fate on the stage of 'Mary.' It is still more to be hoped that our great lyricist will doff the cumbrous dramatic armour in which he walks uneasily, and will return to the forms of composition in which his chief, if not his only, triumphs have been won.

NOVELS OF THE WEEK.

Philip Nolan's Friends. By E. E. Hall.
(Sampson Low & Co.)

Sir Guy's Ward. By Gerald Glyn. 3 vols.
(Tinsley Brothers.)

The Pale and the Septs. By Emelobie de Celtis. (Dublin, Gill & Son.)

PHILIP NOLAN and his friends play a large part in American history, though English readers will find their story novel. Nolan is of course portrayed in glowing colours ; and though it does not seem that his enterprise (smuggling horses between New Orleans and Texas in defiance of the Texan authorities) had anything in it at first sight virtuous or heroic, it was certainly hard that he should lose his life in maintaining his questionable position. For the rest, the story is well written. Inez Perry is a fine dashing American girl, with her heart in the right place for patriotism and more personal emotions. Her henchman, Ransom, is a good specimen of a shrewd and stout Yankee, with a proper contempt for all inferior races. The adventurous journey of the ladies through the prairie is well described, and there is a hundred times as much substance in the tale as in the tame contents of many circulating libraries. Englishmen may be thankful for the measure of approval given them, though even this generous author has his fling at poor old George the Third.

Sir Guy has a mad wife (and a bad one), and an interesting, though rather foolish, ward. The story is concerned with the struggles of a susceptible nature in such circumstances. It is clear in the first volume that an ardent attachment exists between Maud and her guardian. The second volume throws the lady into general society, and hinders the course of true love by a hasty engagement. The third solves the difficulty thus created. Of course, a little frankness between the principal parties concerned would have prevented any semblance of a misunderstanding. But it is essential to three-volume novels that persons who entertain an engrossing passion of this sort should never approach the circumstances of their lives in conversation with those whom they wish to share them. The result is the requisite number of pages of soliloquy, and an eloquent dissertation on the mental anatomy of moral ostriches, each with its head buried in a separate hole. This book is well spelt and punctuated, and written with a fatal fluency.

It is to be hoped that the Erse is better than the English of the strange rhapsody called 'The Pale and the Septs.' At first, we could scarcely believe the writer to be serious ; but by degrees we discovered that the work is actually designed to be an historical novel. The author disclaims strict accuracy ; but purposes to give a general view of the Elizabethan troubles in Ireland. If it be worth while to reproduce a period so fertile in misery, and redounding so little to the credit of either of the contending parties, it would surely be as well to condescend to correctness of detail. When we find the celebrated Lord Deputy figuring under the *alias* of "Grey de Wilmot," the "British army" equipped with the bayonet, and Irish chiefs acquainted with the microscope, we cease to regard the author's views of history as worth investigating. Yet, illiterate

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as the the book is, containing grammar to make angels weep, anachronisms to make a school-boy shudder, and, it must be added, a spirit of unfairness that is melancholy to observe, a great deal of patriotism, invention, and untutored eloquence has been expended upon it. So many warriors, chiefs, and ladies are brought upon the scene that any epitome of the story is impossible. The leading subject of the book is a feud between the O'Byrnes, of Wicklow, and their neighbours the O'Tooles, and incidentally we are reminded of the battles of Glenmalur and the Blackwater, and the successes of Shan O'Neill. Of course, the villainies recorded are mostly those of the English. No doubt they are atrocious; but it is surely unfair to represent their murderous propensities as involving their native tongue as well as their country's foes. Why should Englishmen of that age be represented as speaking the modern dialect of Whitechapel, and English ladies as prattling of the vapours and the spleen in the fashion of the eighteenth century, when no Milesian hero can open his mouth without the most portentous utterances? Why should Englishmen swear only by Magog or by Moloch, while the Celts may run the gamut from "the death-rune of Harold" and "the manes of Dathi" down to the frivolous "Balderdash!" and the Turkish "Bosh"? Certainly, if big words could have driven out the Saxon, these chieftains would have freed their country. "Once in," proceeded Connor, swallowing a piece of roast venison, 'by the club of Hercules, we'd smash every bone in the skin of the Saxon!'" Sometimes their reflections take a still more modern form. "'Twas splendid,' chimed in young Morgan O'Cavanagh, 'when lying close under the heath of the hill, we every man at leisure picked out our quarry, covering him well with carbine and musket.'" Occasionally their patriotism is almost lost in ejaculation. "By the whiskers of Ajax!" "By the son of Cush!" "Ababoo, Imale; Faugh-a-Ballah, Atheliah." Nine hundred pages of this sort of thing are difficult to read, but we repeat that there is a dash of something like genius in the author, if not in the story, showing itself in passages descriptive of scenery, in pardonable enthusiasm for a vanquished but not ignoble cause, in resentment cherished too long, but too well to be explained, for deeds none can lament more than Englishmen who are proud of the history of their country. We are glad to find, even from these pages, that all our countrymen were not villains, even in Ireland in the sixteenth century, and that the scene drops on one of those happy marriages which have united the races many times since the wedding of Wolverton with the daughter of O'Byrne.

CHRISTMAS BOOKS.

The Clan of the Cats: True Stories about the Feline Animals. 35 Illustrations. (Seeley, Jackson & Halliday.)

Public and Private Life of Animals. Adapted from the French of Balzac, Droz, Jules Janin, E. Lemoine, A. de Musset, George Sand, &c., by J. Thomson. With Illustrations. (Sampson Low & Co.)

The Swan and her Crew; or, the Adventures of Three Young Naturalists and Sportsmen on the Broad and Rivers of Norfolk. By Christopher C. Davies. With numerous Illustrations. (Warne & Co.)

The Natural History Album. With Letter-press Descriptions and 500 Illustrations. Printed in Kronheim's Oil Colours. (Same publishers.)

The Home Book for Young Ladies. Edited by Mrs. Valentine. With original Illustrations. (Warne & Co.)

Merry Sunbeams: a Picture-Book for Boys and Girls. Richly Illustrated. (Ward, Lock & Tyler.)

Starlight Stories; told to Bright Eyes and Listening Ears. By Fanny Lablache. Illustrations. (Griffith & Farran.)

Around and About Old England. By Clara L. Mateau. Illustrated. (Cassell, Petter & Galpin.)

If the young readers for whom so many beautiful books are published, only get as much entertainment, and sometimes it is to be hoped profit, as the greater number of these volumes have afforded to ourselves, they will not have missed their mark. Decidedly they are more interesting than one half the novels written for the benefit of the elders;—their being much shorter may have something to do with this result, however. Some of the illustrated volumes of natural history are interesting and beautifully got up.

'The Clan of the Cats,' beginning with the plain useful household Pussy, and tracing up her relationship to the grand Lion, who is the acknowledged chief not only of cats, but of all the animal kingdom of quadrupeds, is an elegant volume. The illustrations do not flatter the Cats, who, as a race, are much more beautiful than they are here represented. But it is very rarely that a thoroughly satisfactory picture of a domestic Cat is painted; the portraits are mostly too hard or too fluffy, and scant justice is done to the exquisite grace and delicacy of the creature; which is not lost, even in the homeless, ill-used gutter-cats.

This English version of the public and private life of animals, from the French work, 'Les Animaux peints par eux-Mêmes,' published more than thirty years ago, is by no means equal to its original. The illustrations seem to have lost their fun, and to have become dull and flat in their transition and translation; the delicacy of the plates is gone; the literary portion is well translated, but the originals were *pièces d'occasion*, the memory of which has passed away, and left other events and other scenes for the pen and pencil of social and political satirists. The letter-press was always rather dull and laboured, in spite of the distinguished names. At the best the stories were mere squibs, and the fashion which gave them a transitory brightness has passed away. The work is not in the least suited to youthful readers, and grown people will not find it entertaining.

'The Swan and her Crew' is a charming book for adventurous boys, and is full of very interesting information about the natural history of Norfolk. The young crew of the Swan build their vessel to suit the narrow and intricate passages of Norfolk waters; the account of how they contrived their ingenious little craft, and all their adventures, by land and by water, are most interesting. The plates are beautiful, carefully and delicately finished. This handsome volume will be a prize to any one fortunate enough to obtain it.

'The Natural History Album,' with its oil-printed illustrations, contains also a brief mention of the countries in which the animals are found, and of the periods in which the birds that migrate visit this country. It is, what its title professes it to be, an Album; the letter-press gives the slightest possible information. It is intended to afford young children some idea of the appearance of the various creatures mentioned.

'The Home Book for Young Ladies' is an excellent encyclopedia of

Books and work and healthful play, compiled with a view to the benefit of young ladies. There are instructions for open-air pastimes, indoor games, home occupations, needlework, fancy work, painting, drawing; even for photography there are directions and cautions, the latter, we should say, very necessary. There

are instructions how to ride, to row, to swim, and even how to rescue a drowning person. Under the heading of 'Graver Hours of English Girlhood,' is given some most useful and sensible counsel about nursing and the management of a sick room, which all young women ought to read and profit by; there are also many simple receipts for making nice tempting things for invalids to eat and drink; also directions how to prepare common applications for the sick which are constantly required; but the knowledge of how to prepare them is unfortunately less frequently met with. There are chapters for elder sisters on teaching and learning, which are very good. The whole tone of the book is wholesome, and marked by good sense.

'Merry Sunbeams' is a lovely present. It is a collection, from many quarters, of stories, poems, words and music for children big and little; the illustrations are excellent, and the contents are so varied that it would be a compendious Christmas gift for a whole nursery: the inmates would all find something to suit their tastes, and might share them amicably.

'Starlight Stories' is a gift-book worth receiving. The stories are all gracefully told, and evince a delicate and inventive talent. 'Rulli's Sacrifice' is really beautiful, like an old fairy tale come into real life, with a moral more touching than the story itself. 'Cats and Dogs' is amusing, and so is 'Jack with the Fishes.' We hope Miss Fanny Lablache will tell us some more stories very soon.

'Around and About Old England' is a handsome square volume, full of engravings, not new, but good, and well selected "to illustrate the facts and traditions of some of the ancient towns and celebrated castles." The work has been well done. The letter-press contains curious and interesting information, well told. It is a book likely to interest young readers, and to give them a power of realizing what they learn when they come to read the history of events on a larger scale, and it will enable them to feel an intelligent interest if they should in their travels chance to see any of the places and things named in the book.

OUR LIBRARY TABLE.

THE twenty-seventh volume of the *Transactions of the Historic Society of Lancashire and Cheshire*, which should have appeared last year, contains several papers of local interest. Of these the most important is Mr. W. A. Abram's account of the little chapel of Langho in North Lancashire, built circa 1557, out of the ruins of Whalley Abbey. The information here brought together adds greatly to the meagre notice of this chapel that appears in Whitaker's 'Whalley,' and the woodcut that accompanies this paper gives a pleasing view of the old building. Mr. B. L. Vawdrey contributes some notes on Middlewich Church (Cheshire), and Canon Hume sends a series of extracts from some old account books, showing the primitive state of the country in the neighbourhood of Liverpool as late as the end of the last century. Dr. Kendrick describes two old houses near Warrington, of which small views, copied from old drawings, accompany his paper. Mr. E. A. Hefter, a Liverpool architect, would have the Corporation of that town erect a modern cathedral of his own designing, costing nearly 120,000*l.*, which has almost all the faults of St. Paul's, with none of its advantages. We should have thought the Society might have spent its money to better advantage than in giving photographs of Mr. Hefter's designs. The remaining papers are a biographical notice, by Mr. W. E. A. Axon, of Ann Lee, the founder of the sect of the Shakers (who was born in Manchester), a most uninteresting life; a nicely illustrated account of the various objects discovered on the Cheshire shore near Liverpool, contributed by Mr. Henry Ecroyd Smith; and a paper on Geographical Statistics of the Extra-British European Flora, by Mr. Thomas Comber, which seems strangely out of place amongst so many purely antiquarian papers. The Society may be congratulated on this their twenty-seventh volume, and we are glad

to see that the number of their members seems to be steadily increasing. The twenty-eighth volume, 1875-6, is promised very shortly.

For the "Deeds of Daring Library" (Dean & Son) Major Knollys has written a spirited account of the prowess of Shaw, the Lifeguardsman, which, in fact, he has expanded into a pretty full narrative of the cavalry engagements of the three days in June.

We have a large number of annuals on our table: The *Catholic Directory for 1877* (Burns & Oates) and the *Catholic Family Almanac* (New York Publication Society), both excellent specimens of their kind; The *Gardener's Year-Book*, by Dr. Hogg, issued by the *Journal of Horticulture*, and containing a large amount of information on gardening matters; The *Cosmopolitan Masonic Diary*, &c. (Kenning), intended, as its title indicates, for Freemasons, and giving lists of lodges in all parts of the world. We learn from it that one of the Imperial house of Rhodocanakis condescends to be Grand Master of the Freemasons of Greece. It is to be hoped that all "the sons of Leonidas" may deserve and obtain "the Imperial Constantinian order of St. George."—*Glenny's Illustrated Garden Almanac*, which Messrs. Ward, Lock & Tyler publish, like Dr. Hogg's Year-book, is devoted to horticulture, while the *Farmers' Almanac* (Ridgway), which Mr. Cuthbert Johnson edits, is brimful of agricultural matters.—The *'Jersey Express' Almanac* is a good specimen of a local almanac.—The *City Diary* (Collingwood) bears out the promise of its title.—*Everybody's Year-Book* (Wyman) is rather too much made of odds and ends.

LIST OF NEW BOOKS.

Theology.

- Barclay's (R.) *Inner Life of the Religious Societies of the Commonwealth*, 4to. 24/ cl.
 Lange's (J. P.) *Commentary on Ezekiel and Daniel*, 21/ cl.
 Müller's (G.) *Jehovah Magnified*, 12mo. 2/ cl. 1p.
 Phayer's (R.) *Teachings of the Holy Catholic Church*, Advent, 8vo. 7/6 cl.
 Stowe's (H. B.) *Footsteps of the Master*, cr. 8vo. 6/ cl.
 Thierch's (Dr. H. W. J.) *On Christian Commonwealth*, 7/6 cl.
 Urwick's (W.) *Servant of Jehovah*, 8vo. 6/ cl.
 Waddy's (Rev. S. D.) *Sermons, first series*, cr. 8vo. 4/ cl.

Poetry.

- Erlington's (S. N.) *Armenius, and other Poems and Hymns*, cr. 8vo. 5/ cl.
Idylls of the Rink, illustrated by G. Bowers and others, 2/6 cl.

History and Biography.

- Hillocks (Rev. J. A.), *Autobiographic Record of*, cr. 8vo. 2/6 cl.
 Kinglake's (A. W.) *Invasion of the Crimea*, Vol. 1, cr. 8vo. 6/ cl.
 Pitarch's *Lives*, by Clough, roy. 8vo. 18/ cl.
 Roe's (Mrs.) *Sketches from English History*, cr. 8vo. 7/6 cl.

Science.

- Braithwaite's *Retrospect of Medicine*, Vol. 74, cr. 8vo. 6/6 cl.
 Capell's (C. C.) *Front Culture*, 12mo. 2/6 cl.
 Elliott and Thompson's *Commercial Weight and Rent Tables*, 8vo. 3/6 cl.
 Green's (S.) *The River Systems Tabulated*, fcap. 4to. 2/ bds.
 Richard's (J.) *Wood Conversion by Machinery*, cr. 8vo. 3/6 cl.
 Textile Colourist, Vol. 2, edited by C. O. Neill, 8vo. 21/ cl.

General Literature.

- Cluck Cluck, a Christmas Story, by Grandpapa Potmouse, fcap. 4to. 5/ cl.
 De Segur's *Little Hunchback*, trans. by C. Mulholland, 3/ cl.
 Edwards's (M. B.) *Felicia*, cr. 8vo. 6/ cl.
 Farjeon's (B. L.) *Christmas Stories*, 8vo. 6/ cl.
 Fraser's (Mrs. A.) *Her Plighted Truth*, 3 vols. cr. 8vo. 31/6 cl.
 Helen's *Babies*, 16mo. 2/ bds.
 Medical Directory, 1877, roy. 8vo. 12/ cl.
 Mill's (J.) *The Ottomans in Europe*, 8vo. 7/6 cl.
 Nautical Magazine, 1876, 8vo. 15/ bds.
 Net (The), Vol. for 1876, 8vo. 2/ cl.
 Payn's (J.) *Halves*, a Novel, cr. 8vo. 6/ cl.
 Recollections of a Sailor, Part 1, 12mo. 2/ cl.
 Sadler's (S. W.) *Last Cruise of the Ariadne*, cr. 8vo. 5/ cl.
 Sanford's (Mrs. D. P.) *Pussy Tip-Toe's Family*, fcap. 4to. 5/ cl.
 Wolff's (J. S.) *Stories of Lancashire Life*, cr. 8vo. 3/6 cl.

THE PRESENT CONDITION OF THE ETRUSCAN PROBLEM.

IN your review of Capt. Burton's 'Etruscan Bologna,' you advance the opinion that I am the only philologist who continues to uphold the views which I have advocated as to the nature of the Etruscan language. It would, I think, have been more correct if you had said that the more important portion of my conclusions has been now accepted by all philologists.

Three years ago, when those conclusions were first put forward, the universal belief among philologists was that the Etruscan language be-

longed either to the Aryan or to the Semitic family; and, further, it was very generally held that it would ultimately be proved to be connected with the Italic class. I think I may even go so far as to say that the only whisper of any possible Turanian affinities was contained in one short unnoticed sentence, hidden away in the bulky tomes of Mr. James Fergusson's 'History of Architecture.'

The first and most important portion of my enterprise was to prove that this universal opinion of philologists was without foundation,—to prove that the customs, arts, laws, religion, and physical features of the Etruscans, show conclusively that it is quite impossible to regard them as either an Aryan or a Semitic people. To have secured no more than this negative result would have been the greatest forward step that had ever been made towards the solution of the Etruscan problem. And in this portion of my enterprise I claim to have succeeded fully. It is now generally admitted that the Etruscans were neither Aryans nor Semites.

Going beyond this negative result, I ventured to assert, what no one had ever before asserted, that the Etruscan language belonged to the agglutinating class. This also is admitted by those philologists who are most capable of forming an opinion. Even Prof. Sayce, my most redoubtable antagonist, fully admits that in this matter I am right.

That the Etruscan belongs to the Ugro-Altaic division of the agglutinating languages, I admit, a matter still *sub judice*. But, so far as I know, no philologist has as yet pointed out any group of languages, ancient or modern, which in structure and vocabulary approach the Etruscan so closely as those Ugro-Altaic languages whose claims I have advocated. For a brief summary of my argument, as now modified by the criticisms of the last three years, I would refer your readers to pp. 10-19 of my pamphlet entitled 'The Etruscan Language' (Hardwicke, 1876).

It is not worth my while to reply to "the sharp and lively attack" which Capt. Burton has thought fit to make upon me in his book. Those of his criticisms which have any validity are borrowed, mostly without acknowledgment, from your own columns, or from those of your contemporaries. When he ventures to be original he is either altogether wrong, or else adopts the very simple process of inventing for me statements which I have never made, and then attacking them in his "sharp and lively" manner. I will give one instance of his recklessness. He charges me with holding the Albanian to be a Finnic language, and then, in proof of his assertion, quotes the page where, noticing the existence of certain Finnic words in Albanian, I go on to say "the numerals, the auxiliary verb, the pronouns, and the general grammatical structure, prove that the Albanian language belongs to the Aryan class." A man who does not take the trouble to read the paragraph which he attacks cannot be held to be worthy of a reply.

ISAAC TAYLOR.

** We do not consider that Mr. Taylor's views are upheld by those who accept his "conclusions" only as possibilities, while to a great extent, or *in toto*, condemning his method of investigation.

KAISAR-I-HIND.

I REGRET very much my trespass on your valuable space in this matter for the third time; but this will be my ultimatum, especially as Dr. Birdwood, in the absence of any rational or traditional authority in favour of his argument, is determined not to be convinced of those glaring errors which several Anglo-Eastern scholars can discern, who agree with me in pronouncing his new Indian style of the Queen to be erroneous, and the so-called official translation of Empress of India to be wrong. In his last contribution, your learned correspondent observes,—"I can assure Prof. Mir Aulad Ali I am quite open to conviction, and ready to own myself wrong when once convinced of it." When he will not accept my

judgment of my own language, as also of Arabic and Persian, which I have made the study of my life,—when he will not surrender to the opinion of several of his own countrymen, whose Oriental knowledge is well known both at home and abroad,—it is hopeless to suppose that he could ever be convinced. His last letter I should not have taken any notice of, had it not been for two reasons: first, he accuses me of sneering at Sultan Rezia, whilst the sneer was his own, as I shall presently show; secondly, he gives his erroneous style of the Queen the complexion of correctness. The very few points which I shall notice will be taken in the order observed by your contributor, who cannot be convinced against his will, especially after what he has himself said, viz., "I should be of the same opinion still as to the practical soundness of the official translation."

A. Dr. Birdwood is right in remarking that he did not suggest the word "Shri" before "Kaisar," but before "Rani." This affix appeared in his letter, which you published on the 11th of November last, and, though not suggested, was, and is, approved of by Dr. Birdwood, as his last contribution shows. But this does not make the slightest difference. The point is, when other vulgar words were excluded from Her Majesty's Indian title, why should this be admitted by Dr. Leitner, and "Rani" by Dr. Birdwood? Are these words not as common as *kauries* in India? The learned Doctor assures us, "But as to Shri Kaisar-i-Hind, the incongruous phrase will, all the same, be in every Hindu mouth before another year is out." Very likely; but while this is in the mouth of an educated Hindu or Mussulman, a smile will be on their lips, and astonishment at the stupidity of such a selection in their hearts. But such things are not rare in India. A judge sometimes issues a warrant for the arrest of a witness who is dead, because he cannot comprehend the meaning of "Mutawaffi" (deceased). A military officer whips his groom, because the latter does not or cannot obey his master and keep his horse in the shade (placed over a lamp). My repeated protests against this absurd translation of the royal title have one, and only one, object; it is to save the Indian Government from everlasting ridicule: and I can do no more. The Doctor further remarks, "The masses of the Hindu population are almost sure to say *Shri Kaisar*, and the philologists will have to digest it." Let us hope so, at all events. To me, this mixture seems so indigestible that it will not agree with any philologist; then what will be the consequence? . . . Dr. Birdwood concludes this paragraph by the following, "I translate *Maharaj Adhiraja Shri-Shri-Rani, Victoria, Kaisar-i-Hind*—Great Sovereign over Sovereign, the consecrated Queen Victoria." Dr. Birdwood has changed the word "king," which occurs twice in this title, into "sovereign," to render it agreeable with Queen Victoria. To tear this veil of delusion, I enclose a letter from Dr. Atkinson, Professor of Sanskrit in this University, who is an authority in that language, and a philologist of no small learning and research. He has mastered all the Indian languages, besides a great many European and Asiatic tongues. He writes in answer to my note:—

"I am bound to say that I never saw, in a native document of any Indian language, the term 'Maharaj Adhiraja' applied to a woman. The mixture with 'sri' (shri) and 'rani' is not a success, and the future addition of 'Kaisar' only makes confusion more confounded.

ROBERT ATKINSON.

"7, Trinity College, Dec. 18, 1876."
 So much for Dr. Birdwood's use of "Maharaj Adhiraja," two Sanskrit words, in Her Majesty's Indian style. Prof. Palmer, Mr. Caldwell, Dr. Atkinson, and myself are four disinterested men, against Dr. Birdwood; and if he should not now be convinced of the absurdity of this Indian style, he never will.

B. Dr. Birdwood, in this paragraph, remarks that the gender of such words as *Nawab*, *Sultan*, *Padshah*, &c., should be regulated by usage, and not by grammar. "But we say, 'Our Queen and

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Governor." The word "Governor" is of the common gender, of course; otherwise, it could never be applied to the Queen. Surely Dr. Birdwood does not mean to say that "Governor," when applied to the Queen, is masculine; it resembles "Sultan," "Nawab," "Padshah," &c., which have no exclusive gender. But this could not be said of "Maharaj," "Adiraja," or "Kaisar," as they carry with them an exclusively masculine gender. If Dr. Birdwood relies on usage, he should never apply those words to the Queen; or find, at least, an exception, if he could not find the rule.

F. "The precedent of the Sultan Rezia Prof. Mir Aulad Ali dismisses with the double-headed but pointless sneer, — 'this pretentious woman, daughter of a slave.' " Dr. Birdwood evidently forgets that when I used the expression, "daughter of a slave," I enclosed it in brackets to show that they were *his* words. Indeed, I was astonished to see that, on the one hand, he held her as a titular prototype of Her Majesty the Queen, while, on the other, he styled her "daughter of a slave," who assumed (an imaginary) masculine title. This will suffice to show that, if there were any sneer in it, of which I am quite innocent, Dr. Birdwood is responsible for it. He is the author of the expression, "daughter of a slave." If I actually meant to call her pretentious, Dr. Birdwood's following description of her could have more than proved it to be the case: — "when the Sultana Rezia succeeded to the throne, she not only dropped the title of Sultana" (an exclusively feminine title), "and assumed that of Sultan" (a noun of common gender), "but she also discarded the habiliments of her sex, and adopted male attire." The Doctor further remarks, that she dressed herself in the cap and tunic of a man, "in view of the fact that female titles in India and the East always imply inferiority." Such, however, is not the case; otherwise the names of revered women in the Scriptures, and titles of Indian queens and princesses, would have long ere this, become masculine. Then Dr. Birdwood speaks of her love of flirtation, and suspicions entertained against her. If there existed any sneer, whether double or single headed, the burden of it should have rested upon Dr. Birdwood's shoulders, and not on mine. We Easterns never slight slaves; this is a purely European propensity. In conclusion, Dr. Birdwood observes that, in the title of the Maharaja of Pattialia, if I had said no word "occurs which means 'child,'" I would have been literally correct. Then he inquires, "but is not 'favoured (child) of the English' the obvious meaning of *Dowlat-i-Inglisti*?" I say again, No. In the above prince's title I know there are two words, viz, Fazzand-i-Khas, which Dr. Birdwood has never, perhaps, heard of; it is these words which mean, not "favoured," but "special child"; "Dowlat-i-Inglisti" simply means "English Government." As to "Zillah Subhanahu," which he amends now, and writes "Zill-Allah Subhanahu," he thus remarks, — "It means, strictly, 'the Glorified Shadow of God,' while it only means 'the Shadow of Glorified God.'" But what became of "on earth"? It would be better if Dr. Birdwood would inquire and ascertain the exact words, and exact meanings, before publishing, in the columns of the *Athenæum*, articles and letters on foreign subjects. Any further inquiry on this or other subjects, of which I may have some knowledge, will be gladly answered, if directed to me,

MIR AULAD ALI,
Professor, Trinity College, Dublin.

I would draw Dr. Birdwood's attention to the fact that I mentioned in my former letter that Scindiah toasted the Queen as "*Kishvura-Hind*." I based on this fact an argument. It would be interesting to know if Scindiah ever called the Queen "*Kishvura-Hind*," and toasted her as such. But, doubtless, Dr. Birdwood has authority for his new version of my story.

R. C. CALDWELL.

THE MOABITE STONE.

Paris, 154, Rue St. Honoré, Dec. 28, 1876.

Un ami me communique à l'instant un No. de l'*Athenæum* du 16 Décembre dans lequel le Dr. C. D. Ginsburg soutient:—

I. Que la stèle de Mésa était primitivement *arrondie en haut et en bas* et que j'ai eu tort dans ma restauration de la faire "straight at the bottom."

II. Que je me suis appuyé pour lui prêter cette forme sur "a squeeze of the stone made by Selim before it was broken up."

III. Que par conséquent ce "squeeze must be imperfect and hence cannot always be trusted."

IV. Que, pour preuve de cette dernière assertion, un fragment original trouvé postérieurement à la restauration du texte serait en désaccord avec lui.

V. Qu'il est "somewhat strange" que je n'ai jamais publié l'estampage lui-même.

Je réponds à la hâte, en changeant légèrement — pour abrégé la discussion — l'ordre des points controversés:—

II. L'estampage ne m'a guidé en rien pour la forme de la partie inférieure du monument, attendu que malheureusement cet estampage s'arrête au ras de la dernière ligne et est d'ailleurs très défectueux dans cette région.

I. La forme actuelle du monument restauré a été obtenue en collant bout à bout les fragments qui se touchent; elle a été le résultat et non le principe de la restauration: la disposition rectiligne du bas s'est imposée; bien plus, j'ai constaté, à la partie inférieure, un élargissement incontestable qui exclut absolument l'hypothèse d'un monument symétriquement arrondi en haut et en bas. La face écrite devait avoir l'aspect, pas même d'un carré long, mais d'un trapèze, arrondi par en haut. Je me suis d'ailleurs, dans ma restauration, abstenu de figurer le bas de la face écrite et l'ai laissé irrégulièrement interrompu.

En dehors des raisons péremptoires tirées de la juxtaposition même des morceaux, il en est d'autres moins essentielles, qui me font également rejeter l'hypothèse de M. Ginsburg:—

1. Le monument restauré se trouve être exactement semblable aux stèles égyptiennes et assyriennes, qui sont toujours arrondies par en haut et carrées par en bas, et qui, souvent, affectent la forme légèrement pyramidale que je viens de signaler.

2. La face postérieure (le dos) admirablement polie, était destinée à être vue: le monument n'était donc pas encastré dans un mur (comme le veut M. Schlottmann par exemple); il fallait alors qu'il fût placé debout, et pour cela il était indispensable qu'il eût une base stable.

3. Le croquis fait par Selim, d'après le monument, intact le représente carré par en bas, arrondi par en haut; ce croquis y ajoute, il est vrai, des crosettes qui sont purement imaginaires, ce qui retire de la valeur à ce témoignage.

4. Un autre croquis (très grossier) d'un cheykh bedouin des Hamaidé, figure le monument comme un carré long (avec quatre angles!).

5. Reste à expliquer comment M. Klein a pu voir la stèle arrondie en haut et en bas, tandis qu'elle ne l'était point en bas.

Il a probablement été victime de l'illusion suivante:

L'angle inférieur de droite, D, était cassé *ab antiquo* (assertion unanime des Bedouins, indication formelle du croquis de Selim, témoignage de l'estampage, état de la pierre); cette cassure courbe aura été prise par M. Klein pour la répétition intentionnelle de la courbure du haut; le second angle, C, qui était lui-même peut-être un peu fruste, ou mal dégagé, a été considéré comme analogue aux trois parties symétriques A B D.

III. L'estampage (qui n'a d'ailleurs pas servi de base à cette partie de la restauration) n'a donc pu être l'origine d'une erreur qui n'existe pas; par conséquent la "conclusion" tirée de ce chef par



M. Ginsburg, pour fortifier son grief No. IV. est illusoire.

IV. Le fragment découvert postérieurement à la restauration, loin de l'infirmer comme le prétend M. Ginsburg, est venu au contraire lui apporter une confirmation inattendue (cf. *Revue Critique*, 6 Mai, 1876): c'est M. Ginsburg qui s'est chargé lui-même, sans le vouloir, d'en fournir la meilleure des preuves aux lecteurs de l'*Athenæum*.

Il constate en effet que j'ai, dans la lacune en question, restitué d'après l'estampage, les lettres suivantes:

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et il lit lui-même, comme tout le monde, sur le nouveau fragment de basalte:

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c'est à dire *lettre pour lettre* ce que contient ma restitution!! La transcription de l'estampage me semble donc, de ce chef du moins, absolument inattaquable puisqu'elle est *identique à l'original*. M. Ginsburg parle de la *position des lettres*. S'il veut bien préciser sa critique j'essaierai de lui répondre.

V. Les IV. points précédents sont du domaine de la science pure et l'on peut comprendre que M. Ginsburg ait cru devoir saisir le public de ses doutes; le point V. contient une insinuation d'une bienveillance contestable, et traduit en bon français, semble vouloir dire que j'aurais volontairement tenu sous le boisseau la lumière qui m'a permis de voir clair dans ce long et difficile travail de restauration: je suis quasiment accusé de dérober aux savants la connaissance de ce fameux estampage. M. Ginsburg ignore, ou oublie, que depuis longtemps déjà l'estampage est *exposé publiquement au Louvre à côté du monument*, de sorte que le premier venu a pu, et peut toujours, contrôler l'exactitude de la restauration et en relever—s'il y a lieu—les "glaring inconsistencies."

La publication définitive de la stèle, retardée par des causes indépendantes de ma volonté, contiendra du reste une photogravure de l'estampage: la planche est gravée depuis plus d'un an.

CH. CLERMONT GANNEAU.

THE CONFERENCE OF HEAD MASTERS.

THE Conference of Head Masters must show better results from their two days' work, or the best men will not much longer think it worth while to attend the meeting. Of the five questions set down for the first day, one was a merely formal vote of thanks to Mr. Robinson, the late Secretary to the Cambridge Schools Examination Board, one was disposed of by moving the previous question, one was withdrawn, one was adjourned till next day, and the only one on which a decision was arrived at was an expression of opinion that the Examination for the Indian Civil Service should be "limited to the range of subjects which candidates of the age of schoolboys may take up." The first two hours of Friday were occupied with discussing the question whether or not the Conference in future should meet at some school, as heretofore. After an animated and somewhat disorderly debate, it was resolved that henceforth the place of meeting might be fixed anywhere, and not necessarily at a school. As the matter now stands, therefore, the Conference may accept an invitation from any town in the kingdom which may invite the schoolmasters to accept its hospitality; or, in fact, any wealthy manufacturer may come forward as entertainer; or the spirited proprietors of the Crystal Palace may secure the attendance of the Conference at Sydenham, the occasion being celebrated by a display of fireworks, in lieu of the evening soirée. Happily, it was decided that next year, at any rate, the meeting should be held at Marlborough. Of the twelve other subjects set down upon the Agenda Paper, the first was concerned with the salaries and retiring pensions for assistant-masters. Mr. Harper, of Sherborne, laid before the Conference some interesting statistics, based upon the assump-

tion that no first grade school could be carried on efficiently at which the tuition fees were fixed at less than twenty-five guineas a year at the least, and elaborate calculations were handed in which were intended to show that provided such a charge were made, some provision might be made for assistant-masters retiring with a small pension at fifty. There was an interesting debate on the subject of Latin and Greek verse, which left the matter where it found it. Mr. Butler, of Liverpool, attempted to read a paper on teaching geography, but was called to order, papers not being allowed to be read. Three-quarters of an hour were spent upon the subject of teaching physical science, and the Conference broke up, having left seven or eight miscellaneous resolutions untouched. The most important of them was the subject of school punishments, which Mr. Oates, of Elizabeth College, Guernsey, had come all the way from the Channel Islands to deal with, and which many members of the Conference looked forward to as likely to prove the most instructive question of the year.

The hospitality offered to one and all was worthy of Rugby; but the chairman this year, for the first time, proved scarcely equal to the work he had to do: even courtesy may become a vice when strict discipline is the one thing needful. Upwards of sixty head masters attended this year's Conference, which was the largest that has yet assembled.

Literary Gossip.

WE regret to say we are compelled to postpone the publication of Mr. E. Schuyler's article on the Russian Literature of 1876.

JEREMY BENTHAM drew up an elaborate Constitution for the Government of Egypt, which it would be interesting to compare with that drawn up by Midhat Pasha for the Ottoman Empire. The scheme of our political philosopher was duly placed before Mehemet Ali, and it found favour in his eyes. He listened to its provisions with attention, and pronounced them excellent. Having given his approval, he returned the manuscript to the gentleman who had handed it to him, and continued to rule in the old style. That manuscript is still in existence. If the wealthy retired merchant in whose hands it now is were to print a few copies for private circulation, he would render a timely service to the students of political constitutions.

AMONG the chief articles in the fifth volume of the new edition of the 'Encyclopædia Britannica,' will be:—Climate, by Mr. Alexander Buchan; Clocks, by Sir Edmund Beckett, Q.C.; Cloister and Crypt, by Canon Venables; Cobden, by Mr. Henry Richard, M.P.; Cochin China, by M. Ch. Maunoir; Cœlenterata, by Prof. Greene (Queen's College, Cork); Collins (Anthony) and Condorcet, Cudworth and Cumberland (Rich.), the opponent of Hobbes, by Prof. Flint; Collins (Wm.), by Mr. E. W. Gosse; Colossians and Corinthians, by Rev. W. S. Smith (Principal of St. Aidan's College); Comets, by Mr. John R. Hind; Communism, by Mrs. Fawcett; Comte (Auguste), by Mr. John Morley; Confucius, by Prof. Legge; Congreve, by Mr. A. C. Swinburne; Conic Sections, by Mr. H. M. Taylor (of Trinity College, Cambridge); Constantinople, by the Rev. C. G. Curtis, M.A.; Constitution of Bodies, by Prof. Clerk Maxwell; Convocation, &c., by Sir Travers Twiss; Cookery, by Mr. J. C. Buckmaster; Coot, Crow, and other Birds, by Prof. Newton; Copyright, by Mr. Edmund Robertson, American, by Mr. Drone; Corals, by Prof. Maxwell

Nicholson; Corinth, by Mr. Percy Gardner; Corneille, by Mr. G. Sainsbury; Correggio, by Mr. W. M. Rossetti; Cosmogony, by Prof. T. K. Cheyne; Costa Rica and Cuba, by Mr. Keith Johnston; Costume, by Mr. A. S. Murray and Rev. Charles Boutell; Cousin (Victor), by Prof. J. Veitch; Creeds and Confessions, by Principal Tulloch; Crete and Cyprus, by Mr. E. H. Bunbury; Crusades, by the Rev. Geo. W. Cox; Crustacea, by Mr. H. Woodward; Damascus, by the Rev. J. L. Porter; Dante, by Mr. Oscar Browning. The contributors to the Encyclopædia now number three hundred.

On the 21st of February, 1877, the two hundredth anniversary of the death of Spinoza will be duly celebrated at the Hague. M. Ernest Renan has accepted the invitation of the Spinoza Committee to deliver a lecture in that town on the celebrated Dutch philosopher.

MESSRS. PUTTICK & SIMPSON are preparing for the latter part of January (23rd and three following days) the sale of a collection of autographs formed by a German antiquary in Dresden during the last forty years. Among the German sovereigns are letters of Charles V., Frederick II. (the Great) of Prussia, Maria Theresa, and William I., German Emperor. Of other sovereigns: Catherine I. of Prussia, Catherine de Medicis, Charles I. of England, Charles the Bold of Burgundy, Charles XII. of Sweden, Francis I. of France, Gustav Adolph, Henri IV. of France, John Sobieski, Louis XI., Marie Antoinette, Peter the Great, Sixtus V., William III. of England. Among generals and statesmen are: Cardinal Alberoni, the Duke of Alva, Barneveldt, Bismarck, Cavour, Coligny, Condé, Doria, Egmont, Essex, Prince Eugene, Kosciuszko, Mazarin, Pitt, Radetzki, Cardinal Richelieu, Turenne, Washington. Celebrated characters of the French Revolution are numerous represented, such as Carrier, Chénier, Danton, Fouquier-Tinville, Hébert, Mirabeau, Robespierre. Then comes the French Empire: Lucien Bonaparte, Murat, Napoleon I. and his marshals. The array of German *literati* is numerous; among them, Goethe, Herder, Jean Paul, Klopstock, Schiller, Wieland, &c. The other poets are represented by Alfieri, Beaumarchais, Béranger, Lord Byron, Chateaubriand, Sir W. Scott, Voltaire, &c. Among the divines and philosophers are to be found Hegel, Leibnitz, Luther, Melancthon, Kant, Zwingle. Among the astronomers, naturalists, and physicians, Buffon, Bode, Cuvier, Encke, Euler, Humboldt, &c. Then come the painters and sculptors, the composers and musicians, the actors, the adventurers, the celebrated ladies, and finally, some miscellaneous autographs.

WE are glad to hear that Messrs. Boase and Courtney's 'Bibliotheca Cornubiensis' is progressing rapidly through the press, upwards of three hundred pages of the second volume being already in print. That no slight labour is involved in this undertaking is proved by the fact that all the living authors are corresponded with, and proofs are submitted to them before the lists of their writings and the biographical notices are printed off. This volume will, amongst other matter, contain very full accounts of Mr. William Pengelly, F.R.S.; Hugh Peters, chaplain to Oliver Cromwell

the Rev. Richard Polwhele; Sir William Rawson, the eminent oculist; Cyrus Redding; Francis Rous, Provost of Eton; John Nichols Tom, the Canterbury fanatic; Dr. S. P. Tregelles, and many other celebrated natives of Cornwall.

"F. R. S." writes:—

"I am much pleased to see your remarks on the present system of closing the British Museum at certain times of the year for a week together. As you observe, this practice is wholly unnecessary, and quite indefensible, as I believe most of the principal officers would themselves admit, if their sentiments were ever consulted on such subjects. I may remark that, besides the disappointment to the general public, it is also most inconvenient to scientific men who wish to consult some particular specimen, and are debarred from proceeding with their work for days together by these ridiculous rules, which are enforced with a narrow-mindedness characteristic of the whole system of the government of this institution. For the Art Collections it will be, I fear, in vain to hope for any material change; but as regards the Natural History Collections, which are to be moved to South Kensington when the new Museum of Natural History is completed, let us trust that this and many other equally objectionable restrictions on the free use of the collections will be left behind in Great Russell Street. In the Museums now at South Kensington a much more liberal system is pursued, and is much appreciated."

THE British Museum has been presented with a copy of the Catalogue of Manuscripts in the Public Library of Tours, which the able Librarian of that city, M. Dorange, has just completed. The Tours Collection possesses some valuable books of the eighth and ninth centuries, notably a Book of the Gospels, finely illuminated, and well preserved, on which the Kings of France took their oath as Honorary Canons of the Chapter of St. Martin. We cannot but admire the example of France in this respect. In nearly every important town there is a public library, often containing unique books and documents of the highest archaeological interest. The work of classifying and cataloguing, long terribly neglected, is everywhere proceeding, and increased facilities of research are continually being afforded.

MR. W. F. MAYERS, Her Majesty's Chinese Secretary of Legation at Peking, has completed, and will shortly publish, a Grammar and Vocabulary of the Language of Corea, which will be accompanied with comparative treatises on the Japanese, Manchoo, and Turkish languages, and accompanied with a sketch of Korean history. This will be the first work of the kind published in English. Nothing has been hitherto known of the language, and the only specimen of the literature existing in this country is a volume of a novel, which stands in the Library of the British Museum.

MR. HEPPORTH DIXON's novel is entitled 'Diana, Lady Lyle.' It will be issued early in the year by Messrs. Hurst & Blackett.

MESSRS. COTTA, of Stuttgart, will shortly publish the posthumous poems of Ferdinand Freiligrath, together with some printed recently in various periodicals.

OF the way in which the text of the 'Doubtful Plays of Shakspeare' has been altered by its editors, Mr. P. A. Daniel sends us the following specimen from 'Cromwell,' in which a perfectly good four-measure and two good five-measure lines have been doctored into

three five-measure ones, without a word of warning to the reader:—

"The original.

[I am the wife to woful Banister,
And by that bloody villain am pursu'd,]
From London, here to Antwerp:
My husband, he is in the Governour's hands,
And God of Heav'n knows how he'll deal with him.

Malone.

(The alterations are in the last three lines)

From London, here to Antwerp. My husband
He is in the Governour's hands; and God
Of heaven knows how he will deal with him.

Molke.

From London, here to Antwerp, where my husband
Lies in the Governor's hands; and God of heaven
He only knows how he will deal with him.

This is by no means an exceptional instance of the method of the two M.s.; they carry on this game throughout."

ABOUT this time ought to be appearing at St. Petersburg the first number of a new weekly English journal. It is intended to be political, commercial, industrial, and literary, and to represent Russia as she really is. It is hoped that it will be found profitable to readers in our own country as well as in Russia, containing news from provincial trade-centres, echoes of the Russian press, advertisements for foreign capital, labour, and the like. Its name will be the *Russian News*, and it will be edited by Mr. J. Henry Harrison, Professor of English Language and Literature in the Naval School of St. Petersburg, and translator of Tolstoy's 'Death of Ivan the Terrible.' The annual subscription will be about twelve roubles, and the office is at House Pasky-Sharanof, Line I., Vassily Ostrof, St. Petersburg.

'My Year in an Indian Fort,' by Mrs. Guthrie, author of 'Through Russia,' in two volumes, with illustrations, will be published by Messrs. Hurst & Blackett in January.

AFTER a long interval, the Chester Archaeological and Historic Society has issued a new number of its *Journal* to their members. It contains several articles of local interest relating to Chester and the neighbourhood; but little can be said in praise of the illustrations. It is hardly becoming in an antiquarian society to borrow an imaginative plate from a popular publisher.

MR. THEODORE MARTIN informs us that the third volume of his 'Life of the Prince Consort' cannot be ready in March next, nor for several months afterwards.

THE *Birmingham Examiner*, a monthly literary magazine, started some six months ago, is to be discontinued. Its place will be filled up by the issue of a new illustrated weekly paper, to be called the *Lion*, literary, social, and satirical, the first number of which will be published on Thursday next.

A SECOND and enlarged edition of 'Historical Sketches of the House of Stanley, with Biography of the Fourteenth Earl of Derby,' by Mr. Thomas Aspdon, of Preston, is in the press, and expected to be ready early in 1877. It will be crown quarto size, and will contain portraits of the late and present Earls of Derby.

DR. BÜCHELER, of Bonn, is Prof. Ritschl's successor at Leipzig.

THE printing of the 'Corpus Inscriptionum Semiticarum,' undertaken by the Académie

des Inscriptions et Belles Lettres in Paris, will begin at the beginning of the year 1877.

A SECOND series of 'Rambles by the Ribble,' by Mr. William Dobson, of Preston, which we mentioned some time ago as being in preparation, is announced for publication. The book will contain a description of the Ribble, and the adjacent country from Clitheroe to Ribchester, and give histories of Whalley Abbey, Stonyhurst College, and other objects of note in North Lancashire.

WE regret to hear of the death of Lord Neaves, the last survivor of the set who, under Prof. Wilson's leadership, made *Blackwood* famous. Lord Neaves was best known by his 'Songs and Verses, social and scientific, by an old contributor to 'Maga.' He was also the author of a good many pamphlets, and was a keen philologist in days when comparative philology was little studied in this country. Lord Neaves had a serious illness some little time ago, but his health had recently seemed excellent.

SCIENCE

Nature's Teachings; Human Invention Anticipated by Nature. By the Rev. J. C. Wood, M.A., &c. (Daldy, Isbister & Co.)

WHEN Smeaton constructed the Eddystone Lighthouse on the model of a tree-trunk; when Brunel, in driving the Thames Tunnel, followed the principle of the ship-worm; when Paxton reared his palace of glass and iron on the plan of the leaf of the *Victoria regia*,—an appeal was in each case made directly to Nature, and her lessons successfully applied to constructive art. Although these are well-known instances which immediately suggest themselves, there are scores of other examples, less striking, perhaps, but equally instructive. It was, therefore, a happy thought of Mr. Wood's to collect these examples, and thus expose the extent of our indebtedness to Nature's teachings.

Wherever our author finds among natural objects a structure similar even in the remotest degree to any human contrivance, he does not hesitate to draw a parallel between them, and figure them side by side. In this way he is enabled to show a vast number of points of similarity between natural and artificial contrivances; but the connexion is, of course, in many cases purely accidental, and, in seeking such superficial resemblances, he is occasionally led to overstrain a point, and to advance parallels which are decidedly too far-fetched. We find, for example, the delicate pollen-grain of the hollyhock figured by the side of a grim morning-star. Now, it is true both objects are globular in form, and have the surface beset with processes; but there the similarity ends. What real relation can subsist between the dainty grain of pollen and the massive ball of iron, with its ugly spikes, such as we see in the hand of the Guildhall giant? Such parallels may be ingenious, but assuredly they are utterly unscientific. No one supposes that the inventor of the morning-star was a microscopist, and took a hint from his study of pollen; still less that the use of the one has any relation to the use of the other.

To give the reader a fair notion of Mr.

Wood's method, let us take an example which will do him full justice. Perhaps one of the most original suggestions in the early part of the work is that of the resemblance between the iron mast of a ship and the quill of a porcupine. Various forms have been given by modern ship-builders to the iron mast; but the one which Mr. Wood has selected is built up of plates bent to an arc of 90°, worked flush at the edges, and stiffened along the seams with longitudinal bars of T-iron riveted on the inside. The writer points out that the hollow iron mast is lighter and stronger than the old wooden mast. This, however, is true of only certain forms, some being actually heavier than the wooden masts which they replace. As to strength, Mr. Reed tells us that a well built iron mast has nearly the same strength as a tree of Riga fir of the same dimensions. Weight and strength depend, of course, on the character of the stiffening employed. Dismissing these questions, however, let us see how Mr. Wood deals with his natural analogue of the modern mast. The well-known quills forming the spiny armour of the porcupine are nothing but specialised hairs, parts of the epidermic exoskeleton which have become modified for a definite purpose. The thin cortical sheath sends inwards a number of horny laminae, the interspaces being filled with the cells of the medullary substance. Both in the mast and in the quill, a combination of lightness and strength is obtained by having the thin walls of a tube strengthened by internal ribs. Yet the resemblance between the two is far from perfect. The great number of radiating ribs in the quill, and the extent to which they run towards the centre of the tube, are points which strikingly contrast with the method of strengthening the mast, as shown in Mr. Wood's figures. Greater similarity might have been obtained by taking a mast in which the stiffening bars run straight to the centre of the tube, forming cross stays which are useful for climbing up inside the mast. On the other hand, a section of a mast in which the component plates form arcs of 120°—and this is a very common type—would have differed yet more widely from the section of the quill. Mr. Wood advises the iron-ship-builder to improve his mast by studying and more closely imitating the natural object which he puts forth as its prototype. By the way, it is hard to see that the reader gains more instruction from the figure of the quill through being told that it represents "a small piece cut from the top of the penholder which I have used for some fifteen years, and with which all my largest and most important works were written, including the large 'Natural History,' 'Homes without Hands,' 'Man and Beast,' &c., &c."

While Mr. Wood keeps to facts relating to the habits of animals he is quite at home; and we find him at his best when discoursing on insect life. When he passes, however, to the vegetable kingdom he is far from being equally happy, and often overlooks some of the most obvious analogies. Take, for example, the chapter headed "Earthenware." Here, curiously enough, there is not a word said about the vegetable structures which are not supposed but are positively known to have been the prototypes of many forms of vessel. Examples are forced upon us as we look at the gourds and

GEOGRAPHICAL NOTES.

WE have received an account of the survey operations in connexion with the late Mission to Yarkand and Kashgar by Capt. H. Trotter, R.E., the officer in charge of that department of the Mission. Its scientific value is considerable. The country for some distance beyond Ladak had already been surveyed; the Report, therefore, deals mainly with the more northern parts of the mountain system, and with the comparative merits of the routes that cross it into Kashgar. A curious instance of the desolation of the road from Leh to Khotan is given: a region 244 miles in breadth is absolutely uninhabited, owing to the mutual fear entertained of each other by certain Tartar hill tribes and the Turks of the plains to the north.

The Report contains a copious series of observations for the absolute determination of the longitude of Kashgar, by the method of lunar zenith distances, the results agreeing closely with those obtained by the Russians. The English and Russian reconnaissances and surveys have now actually crossed at two points, viz., on the line from Kashgar to Chadyr Kul in the Tian Shan mountains, visited by this mission, and again to the west of the Pamir, where the recent Russian expedition to Hissar examined the country already traversed by a well-known Indian explorer, confirming, we are glad to note, the observations of the "Havildar." Capt. Trotter's description of the geography of the Pamir is based on actual observation of the southern parts, supplemented by local information and by reports of Indian explorers. Here, too, the surveys of a late Russian military reconnaissance approached very near to Capt. Trotter's northern limit. A large and important tract of country, embracing the whole of the Pamir, with the upper course of the Oxus, and the region to the north of that river, as far west as the meridian of Samarkand, is now mapped with considerable accuracy. The voluminous appendices to the Report imply a great amount of labour. Among these are a long series of meteorological observations taken (mostly by the Pundits attached to the mission) under great difficulties, from the extreme severity of the weather, and limited time. A diagram, compiled from simultaneous observations taken over an extended period, shows a remarkable parallelism of the barometric wave at Kashgar, Yarkand, Leh, and Dehra Doon in the North-West Provinces of India. Another, showing the mean diurnal variation of the barometer at Leh, is of special value, the station being 11,500 feet above the sea, and probably the highest point at which such complete observations have been taken. Capt. Trotter's observations for magnetic inclination and declination are also valuable as filling up a blank space in the magnetic charts of the world. The publication of the notes on geology and natural history left by the late Dr. Stoliczka, which, added to the above Report, would form a complete and valuable record of the scientific work of the Yarkand Mission, will not, we hope, be much longer deferred.

A letter from Signor D'Albertis, the explorer of New Guinea, gives further details of his voyage up the Fly River. This is now proved beyond doubt to afford a water-way into the interior; for the furthest point reached by Signor D'Albertis in his steam-launch—about 5° 57' S. lat. by 141° 30' E. long.—was 500 miles from the mouth of the river, and perhaps half that distance in a straight line from the sea; in fact, in the very heart of the island at its broadest part. He did not actually reach the mountains, but they were visible to the north-west, and the country had become hilly and diversified. He could not ascend further, owing to the shallowness of the stream except after rain, when the current was too strong. The ethnological results of the voyage are important; the people met with, who were not numerous, were by no means without civilization, and appeared to resemble the fair inhabitants of the eastern peninsula. A number of skulls were procured, which are nearly all dolichocephalic, thus contradicting the assump-

tion of the Rev. S. Macfarlane, in an interesting letter we lately published, that the people of the interior are not only an inferior race, but distinctly brachycephalic.

SOCIETIES.

ROYAL.—Dec. 21.—Dr. Hooker, President, in the chair.—The following papers were read: 'On the Rotation of the Plane of Polarization of Light by Reflection from the Pole of a Magnet,' by Mr. G. F. Fitzgerald; 'On the Increase in Resistance to the Passage of an Electric Current produced on Wires by Stretching,' by Mr. H. Tomlinson; 'Note on the Influence of Liquor Potassæ and an elevated Temperature on the Origin and Growth of Microphytes,' by Dr. Roberts; and 'Note on the Department of Alkalized Urine,' by Dr. Tyndall.

SOCIETY OF ANTIQUARIES.—Dec. 14.—F. O. Morgan, Esq., V.P., in the chair.—The Rev. W. D. Macray exhibited a British "drinking-cup," recently excavated at Hardwick, in Oxfordshire. It had a zigzag pattern, and the shape of the urn was of an uncommon type.—Mr. H. M. Westropp exhibited a Roman urn found in the Isle of Wight. It had a very peculiar, not to say unique, pattern; the surface was divided by vertical belts or bands, and the intermediate spaces were covered with what might be called a seaweed design.—Miss Harington exhibited two Recognizances under the Statute of Acton Burnell (*De Mercatoribus*) taken at Preston, 25 Hen. VIII.—Mr. E. Peacock communicated a Memoir of Col. Rainborowe, who was murdered at Doncaster on the 29th of October, 1648. The Memoir comprised numerous letters from Rainborowe to Lenthall, and gave a vivid picture of those troublous times, and of the life of one of the most upright of the officers in the service of the Long Parliament.

ROYAL SOCIETY OF LITERATURE.—Dec. 20.—C. Clark, Esq., Q.C., in the chair.—A lecture was given by the Rev. A. J. D. Orsey, 'On the Curiosities of the English Language, Ancient, Mediæval, and Modern.'

NUMISMATIC.—Dec. 21.—J. Evans, Esq., President, in the chair.—Mr. Evans exhibited a drawing of an unpublished penny of Archbishop Aethilheard, lately found near St. Edmund's Chapel, Rochester Cathedral.—Mr. R. Smith sent for exhibition two ancient British copper coins, found at Springhead, Kent.—Mr. A. H. Pearson exhibited a silver piece of fifty reals of Philip the Fourth of Spain; a siege piece of Cartagena, 1873; and a coin of Don Carlos, 1875.—Mr. Hoblyn exhibited six specimens of rare coins of William the Third, Anne, George the First, George the Second, and Victoria.—Mr. B. V. Head read a paper 'On a recent Find of Electrum Staters of Cyzicus and Lampsacus,' from which the British Museum has lately acquired a number of specimens. Mr. Head stated that the total number of coins comprised in the hoard was about fifty-six, of which a large proportion was of entirely new and unpublished types, but that the importance of the discovery consisted not so much in the number of new types as in the extraordinary amount of light shed by them upon the numismatic history of the period. The doubtful points which Mr. Head was enabled to settle once and for all by means of these coins were, first, the date of the issue of the Cyzicene staters, so frequently mentioned in Attic inscriptions and by Attic writers from the first half of the fifth century B.C. down to the time of Demosthenes; second, the fact that Lampsacus participated with her neighbour Cyzicus in this electrum currency; and third, that after the year B.C. 412 a gold coinage was generally adopted in place of the earlier electrum by all the wealthier commercial cities both of Greece and Asia Minor. Mr. Head's remarks were illustrated by the exhibition of a few original specimens, as well as by photographs and casts of many others in the British and other European Museums.

STATISTICAL.—Dec. 19.—J. Heywood, Esq., F.R.S., President, in the chair.—Several candidates were elected Fellows.—The following papers were read: 'On the Statistical Results of the Treaties of Commerce and their Relation to the Balance of Trade,' by Prof. Leone Levi; and 'On the growing Preponderance of Imports over Exports in the Trade of this Country,' by Mr. S. Bourne. These two papers, being of a kindred nature, were read in succession, and afterwards discussed together.

CHEMICAL.—Dec. 21.—Prof. Abel, President, in the chair.—Prof. W. N. Hartley made a communication, entitled 'A further Study of Fluid Cavities,' in which he described the results of his examination of a large number of topaz and of rock sections, mostly granites and porphyries. The fluid contained in the cavities was almost invariably water, but it was very remarkable that the cavities often took the form of the crystals in which they were contained, and nearly always arranged themselves symmetrically with regard to the faces of the crystal.—A paper, by Dr. H. E. Armstrong, 'On Thymoquinone,' one 'On high Melting Points, with special Reference to those of Metallic Salts,' Part II., and another, 'On the Determination of Urea,' by Mr. G. Turner, followed this; after which, Dr. G. Bischof called attention to the rapid corrosion of the so-called "compo" pipe employed by gasfitters when used to convey water, especially when exposed alternately to the action of air and water.

QUEKETT MICROSCOPICAL.—Dec. 22.—H. Lee, Esq., President, in the chair.—A number of donations to the library were announced and acknowledged, and four new Members were elected.—A paper was read, by Mr. H. Crouch, 'On Microscopy in the United States of America,' in the course of which he gave some description of the instruments exhibited at Philadelphia by various countries, including Japan, and expressed his high appreciation of the work accomplished by American observers in that branch of scientific research.—A discussion followed upon topics suggested by the paper, and on the relative merits of the English and foreign models of stands and accessory apparatus.—Mr. Ingpen called attention to some beautiful specimens of double-stained vegetable tissues, prepared by Dr. J. G. Hunt, of the United States, and exhibited by Mr. Crouch.—The process of double staining was further described by Mr. Gilbert, and illustrated by preparations exhibited under the microscope.

PSYCHOLOGICAL.—Dec. 21.—Mr. Serjeant Cox, President, in the chair.—Mr. G. Morton was elected an Ordinary Member, and Mr. Croll an Honorary Member.—Some communications of psychological facts and phenomena were read; and it was stated that in consequence of the holidays, the Society would not meet on the 4th prox., as announced.

MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 5.—'The Analogy of Sound and Light,' Prof. W. F. Barrett.
Tues. Royal Institution, 3.—'The Chemistry of Fire,' Dr. J. H. Gladstone.
— Zoological, 81.—'Osteology and Visceral Anatomy of the Luminaria,' Prof. Garrod; 'New Species of South American Birds,' Messrs. Solater and Salvin; 'New Species of Warblers in the Collection of the British Museum,' Mr. R. B. Sharpe.
Wed. Society of Arts, 7.—'The Sun and his Family,' Mr. R. A. Proctor.
— Microscopical, 8.—'Relation between the Development, Reproduction, and Surface Markings of the Diatom,' Dr. G. C. Wallis.
— British Archaeological Association, 8.—'Early Churchyard Crosses of Staffordshire,' Mr. C. Lysons; 'Megasthite Antiquities of Stanton Drew,' Mr. C. W. Lyndon.
Thurs. Royal Institution, 3.—'The Chemistry of Fire,' Dr. J. H. Gladstone.
— London Institution, 7.—'History of the English Novel,' Prof. H. Morley.
Sat. Royal Institution, 3.—'The Chemistry of Fire,' Dr. J. H. Gladstone.

FINE ARTS

The SOCIETY OF PAINTERS IN WATER COLOURS.—The FIFTEENTH WINTER EXHIBITION OF SKETCHES AND STUDIES is NOW OPEN.—5, Pall Mall East. Ten till Five. Admission, 1s. ALFRED D. FRIPP, Sec.

INSTITUTE OF PAINTERS IN WATER COLOURS.—The ELEVENTH WINTER EXHIBITION is NOW OPEN, from Ten until Six. Admission, 1s. Catalogue, 6d. Gallery, 53, Pall Mall. H. F. PHILLIPS, Sec.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRE-TOPIUM,' and 'CHRIST ENTERING JERUSALEM' (the latter just completed), each 31 by 22 feet, with 'Dream of Pilate's Wife,' 'Christian Martyr,' 'Night of the Crucifixion,' 'House of Caiaphas,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

WILL CLOSE THIS DAY.—THE TWELFTH ANNUAL EXHIBITION OF WATER-COLOUR DRAWINGS, by Artists of the British and Foreign Schools, is NOW OPEN, at Thomas M'Lean's Gallery, 7, Haymarket, next the Theatre. Admission, including Catalogue, 1s.

English Celebrities of the Nineteenth Century. Part I. (Hughes & Edmonds).—Some individual, more ingenious than artistic, hit on the "dodge" of grouping *cartes de visite* or portraits of other kinds, and thus making groups of persons whom not the highest powers could bring together in life. The result is often funny enough. This process has been tried with indifferent success by Messrs. Hughes & Edmonds. Here are queer, rigid groups of persons, whose astonishment at finding themselves together is never expressed by the artist, although he thereby missed a great and original stroke of humour. The book is absolutely devoid of anything so lively as humour. The oddest jumbles occur in the so-called literary group, which comprises one or two questionable "celebrities," along with Dickens, Lord Lytton, Thackeray, and Macaulay! Lamb sits near Mr. Darwin and Mr. Herbert Spencer! The artistic group is by no means the least amusing: Mr. Millais turns his back on his life-long friend Mr. Holman Hunt, and Mr. Frith graciously pats the latter on the shoulder! These are jumbled with what is called "Turner" (!) at thirty years of age, but more like Mr. Bowler of the Art-Department than the great R.A.; "Wilkie," who much resembles Morland, at twenty-five; Mr. Frith at sixty, Landseer at forty-five, Mr. Millais a little younger. The chronology defies us.

Our Holiday in the Scottish Highlands. Illustrated. By A. A'Beckett and L. Sambourne. (Bradbury & Co.)—We trust Messrs. A'Beckett and Sambourne enjoyed the tour they have "illustrated," more than we enjoyed an examination of the sketches they have produced of it.

Aus Italien, Sieben Monate in Kunst und Natur. Von Alfred Graf Adelmann. (Stuttgart, Richter & Kappler).—This volume gives the experiences, impressions, and opinions of an amateur in art and an enthusiastic lover of nature, while he visited Rome, Venice, Naples, Milan, Florence, and many of the minor cities of old fame. Graf Adelmann has chosen the epistolary form, and he details in a lively, too impressionable fashion, his notions about the masterpieces he saw, old and modern, and here and there casts in notes on the manners and the men he studied with enthusiasm, not to say with effusion, and he day by day carries us with him while treating of sculptures, architecture, paintings, and mosaics. There is nothing in the book which calls for special remark, except a fresh, enthusiastic mode of perception, and an impressionable mind.

THE NATIONAL PORTRAIT GALLERY.

II.

THE other important addition to this gallery has been, in fact, brought to knowledge of late, and supplies, thanks to the acumen of Mr. Scharf, a valuable likeness of Mary, and a curious instance of deviation from a type which repeatedly occurs. It came from Beaurepaire, and is a half-length, life-size painting in oil, on panel. The figure turns slightly to our left; the face is in three-quarters view in the same direction. In the background is an inscription which illustrates the history of the work, "Maria D. G. Scotiæ Pissima Regina Franciæ Dotaria Anno Ætatis Regniq. 36 Angliæ captivâ 10 S H 1578." Painted in the tenth year of her captivity, and therefore at Sheffield, while Mary was in charge of the Earl and Countess of Shrewsbury, the expression and features of this portrait are very different from, and yet by no means unlike, those in the French picture, which represents her, if at all, eighteen years before. She looks, of course, much older, and yet there are the remains of very

considerable beauty, and besides most emphatically and distinctly that sharp and cunning look to which we have before referred—a like characteristic which the famous lines in 'Christabel' perfectly suggest. But for the dryer mode of the painter—his name was probably F. Oudry—and his inferiority to the artist of the earlier picture, the resemblance between the portraits would, we think, be more distinct than it is: here are the same eyebrows; but of a darker colour; the same forehead is here; the noses are identical; the mouths, allowing for time and altered physical circumstances, to say nothing of the effects of trouble, if not crime, on them, fairly reproduce each other; and the chin, although square, longer and bigger in the older face, does not differ more than circumstances admit from that of the younger one. But the eyes in the former are of a dark-reddish hazel, or rather chestnut, and the hair is a dark brown: both characteristics thus differ from those of the other work. It may be that the paler hue was due to the use of gold-powder or a wash; and it is true that the difference is not very much greater than we know occurs in a life of eighteen years. The compact curls are in both portraits. Queen Mary wears the cap of white muslin which to this day bears her name, although she did not introduce it. It is edged with lace. A bertha of fine white quilted linen, from which rises the high ruff-like collar, covers her breast and throat above the square-cut and ample black dress, and is beautifully decorated with needlework; her throat is encircled by a collar of black bugles and beads, with pendants of differing designs alternately arranged. One of these pendants shows a little pious finery which is curious enough, for it comprises a pallium-like cross, like that borne in the arms of the see of Canterbury; the other pendant is made to show a cipher of "A" and "M," referring doubtless to the Virgin, or two Ms, upright and inverted. A devotional crucifix, the cross being of gold, the figure—except the hands, head, and feet, which are of gold—of silver (!) or enamel, hangs before the torso suspended by a black riband. Another jewel of peculiar character, and of extreme interest in this case, hangs at her side, from her girdle, and by a chain of jet or black steel: it is a decorative cross, employed to support an elaborate rosary of carved and golden beads alternately disposed. This cross is of gold, much larger than the devotional one, and bears on each of its nearly equal arms the combined Gothic letters SS of pierced (!) work; at the intersection of the arms is a group of figures in enamel, representing a naked "Susannah before the Elders," one of whom wears a red robe, all proper, as heralds say. The legend, "Angustie Vndique," encloses the group. She has white ruffles, edged with lace; a cloak of fine white tissue, shaped to her shoulders, covers the black dress at the sides, the upper portion of which, in a fashion common in portraits of this age, is extended on a wire to encircle the back of the head. This veil is, technically speaking, the only well-executed part of the picture; it has been painted with rare felicity: the rest is harsh, crude, ill drawn, and poorly modelled. The left hand is raised to the side of the torso; the right hand rests on a table. In the former respect only of the attitude, this portrait differs from others of an exactly similar type, bearing the same inscription, exhibiting the same facial characteristics, the same ornaments, and the same dress, and all on panels. The others are full-length pictures, and represented the queen standing on a Turkey carpet. It has been suggested by Mr. Scharf, to whom the world owes the historical data we use, that the left arm was raised in this portrait to suit a three-quarters-length figure. That which is the common original of these versions is in the Duke of Devonshire's possession at Hardwick Hall, and bears the signature "P. Oudry pinxit." The other pictures are "at Hatfield, where it was probably intercepted by Burghley; at Cobham Hall, a seat of the Lennox family; and at Welbeck, a seat of the Cavendishes." There is a later version in the hall of the Scottish Corporation, Crane Court, Fleet Street; likewise

a miniature of the same type in Windsor Castle. On the back of the Kensington picture is the brand of Charles the First, "C. R.," under a royal crown, proving that it was formerly in the royal collection.

It was natural that Mary should send her portraits to her adherents. In these instances this practice is illustrated; and it is confirmed by passages observed by Mr. Scharf in her letter from Sheffield, January, 1575, and by a letter from her secretary, Nau, to the Archbishop of Glasgow, August 31, 1577.

Here, then, are the chief historical observations made by Mr. Scharf on this very curious series of portraits of the unfortunate queen. For fuller details we must refer the reader to the *Proceedings* of the Society of Antiquaries. We trust on future occasions to return to the National Portrait Gallery, which contains inexhaustible materials for study.

Fine-Art Gossip.

THE Members of the Royal Academy will meet in Burlington House on Wednesday, 24th proximo, to elect three Associates. When this is done there will be twenty-nine A.R.A.s, including the two Associate Engravers, lately incorporated. In 1871 there were twenty-one of the former class and four of the latter; of the latter four, one is an R.A. and two are dead.

THE private view of the Winter Exhibition of the Royal Academy takes place to-day (Saturday). We have already mentioned that the public will be admitted on Monday. The exhibition comprises nearly 300 pictures, and is thus in numbers equal to the average of its forerunners. The chief contributors are the Queen, who has generously lent treasures from Windsor and Buckingham Palace; Lord Methuen, whose gallery at Corsham Court, Chippenham, includes a Virgin and Child enthroned, ascribed to Van Eyck, works by Van Dyck, Poussin, Del Sarto, Tintoret, Sustermaas, Del Piombo, Domenichino, a St. Catherine of great merit, Ghirlandajo, Fra F. Lippi, Salvator Rosa, L. Di Credi, and a cartoon of an angel from the dome at Parma, by Correggio; A. J. Roberts, Esq., of Hill Street, Berkeley Square, has lent some masterpieces from a gathering which is not well known. His gallery includes noble Cuyps, 'The Maas, Evening,' and 'Dort,' pictures by Ruysdael, Teniers, Jan Steen, Hobbema, Both, A. Van Ostade, and other Low Country painters, the best of which are at Burlington Gardens. Lady Elizabeth Pringle, W. Graham, Esq., and the Rev. J. Fuller Russell, are likewise contributors to the gathering, which we will describe next week. Mr. Fawkes, of Farnley Hall, lends two Turners, members of that magnificent series of the painter's works which we have been permitted to include among 'The Private Collections of England.' As may be supposed, the Academy is strong in Dutch pictures; there are some early Italian examples, Lucas de Heere's portrait of Mary Tudor, dated '1554,' with the hands joined, the property of the Society of Antiquaries, about a dozen Raeburns, and capital Reynoldses and Gainsboroughs.

MR. FOLEY's statue of Sir B. Guinness, that enthusiastic lover of old Gothic architecture, to whom the restoration of Dublin Cathedral is due, has been placed in the south side of the Close at Dublin.

THE Bristol Town Council has finally determined to pull down St. Werburgh's Church, tower and all, and so destroy one of the most beautiful street views in England, and all, as a correspondent says, "for a very trifling advantage, which would be gained by taking down the opposite side of the street; but, of course, a church must not be allowed to stand when it is a question of throwing back some shop-fronts a few feet."

THE authorities of Lichfield Cathedral, having, by the hands of Sir G. G. Scott, effected the complete "restoration" of the interior of the building, are about to proceed with the renovation of the west front, long ago disfigured by an attempt to produce sham Gothic architecture in stucco. After

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the west front has been wholly spoiled, it is intended to continue the works, which will doubtless result in a capital specimen of success in the art of changing old lamps for new ones.

THE German marine painter, Herr von Tiesenhausen, died recently at Munich.

THE new station of the London, Chatham, and Dover Railway at the Holborn Viaduct is not, it is satisfactory to see, disfigured by one of those semi-circular roofs of iron and glass, of gigantic altitude and vast span, which form such ugly elements in the view of London. Instead of such a costly mass of hideousness, the covering is fitted, much to the advantage of the adjoining hotel, on the ridge-and-furrow plan, which answers all practical purposes, and costs probably half as much. The new roof being not more than twenty-five feet high at its loftiest point, gives no offence in the distant view.

MR. P. CUNLIFFE OWEN, Director of the South Kensington Museum, has received leave to act for two years as British Commissioner at the Paris Exhibition, 1878.

THE Committee of the Izaak Walton Memorial for Stafford, have entrusted Mr. Richard Belt with the commission to execute the monument to Walton.

MR. ATKINSON, who reproduced 'The Black Brunswicker' and other pictures by the same artist, is to engrave Mrs. E. M. Ward's 'Mrs. Fry visiting Newgate.' The dedication of this plate has been accepted by the Queen.

THE French journals, after noticing with regret the fact that the British Museum failed to acquire the Treasure of Kourium, deplore, on behalf of their own country, the other fact, that the smallness (*modicité*) of their own budget for the Fine Arts did not permit the Louvre to purchase them.

Figaro, December 19, 1876, says:—"Last Sunday was opened, at the Hôtel des Invalides in Paris, a novel collection in the new Museum of Artillery. It illustrates the different phases of military uniform. The warriors are dressed figures, life-size, thirty-six in number, reproducing with minute fidelity the men of all arms, from the reign of Charlemagne to that of Louis the Fourteenth. Interspersed are pictures by Van der Meulen, representing memorable sieges of the latter reign. In one place is to be noticed the red standard of Charlemagne; in another, that of Charles the Seventh, also, the white banner of Joan of Arc. Then tricolors, various standards, &c. Suits of real armour are to be found; and where the dazzling ornaments of the past have disappeared, they have been supplied afresh by dint of archaeological research. Most of the figures represent historical personages, such as Bayard and La Hire, Crillon and Duguesclin, Xaintrailles and Charles d'Orléans. Some are in full tilting suits; others, as, for example, Charles d'Artois and the Dauphin, afterwards Charles the Wise, are attired in gala armour, bejewelled, enamelled, and damascened.

THE Holbein Society send us what is oddly enough called "a fac-simile reprint" from A. Aldorfer's 'Fall of Man.' Of the great merit and peculiar value of the original designs there is but one opinion possible; but the "fac-simile reprint" is one of the least fortunate of the Society's productions. A crude idea only of the work of this fine member of that noble company whom we know as the "Little Masters," is obtainable from these reproductions. It is impossible not to regret the defective mode employed by the Holbein Society for its reproductions; the subjects, with one or two exceptions, have been well chosen; not so the process, which is worthless. The only valuable portion of this volume to collectors and students is Mr. W. B. Scott's very slight account of the artist and his works. The book also includes the catalogue by Ottley.

THE monument of Auber, comprising a black marble pyramid, is finished. On the principal face is an appropriate inscription, recording the name of the composer and the dates of his more im-

portant works, and of the epochs in his life; on the lateral faces are written the names of forty-eight of his compositions.

MUSIC

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Sir Michael Costa.—FRIDAY NEXT, January 5th.—Mendelssohn's 'ELIJAH.' Principal Vocalists: Madame Sherrington, Miss Jessie Jones, Madame Paley, Miss Hancock; Mr. Wilford Morgan, Mr. Carter, Mr. Chaplin Henry, and Mr. George Fox. Organist, Mr. Willing.—Tickets, 3s., 2s.; Area, Reserved, Numbered in Rows, 7s.; Stalls, 10s. 6d.

TONOMETRY.

II.

25, Argyll Road, Kensington.

In the following list, where the pitches are arranged from lowest to highest, I give, except in the case of theoretical pitches and two other instances, only such results as have been obtained with Scheibler's or Appunn's tonometers,—which, as well as Koenig's, can be depended upon,—or by comparing forks thus measured. On other methods I place no reliance whatever.

† prefixed to a pitch shows that it was not measured by me, and the authority is annexed: for the other measurements I am responsible, but the results were mostly checked at the time by Mr. Hipkins and Mr. Greaves, one of whom was generally present.

* prefixed to a pitch shows that it was calculated from the one measured, on the assumption of equal temperament, multiplying the pitch of A by 1.1892 to find that of c, and multiplying the pitch of c by .8409 to find that of A; all the pitches can, therefore, be compared by A or by c. A and c are prefixed to figures which give their numbers of vibrations in a second, according to measurement, or, if * is prefixed, to calculation.

s is prefixed to figures which give the number of equal semitones, and thousandths of an equal semitone, by which the pitch in question is sharper than the lowest pitch with which the list commences. By subtracting the numbers s annexed to two pitches, the exact interval between them can be at once found.

† A 404, * c 480.44, s 0.000.—Pitch of the Paris Opera, 1699. Stated to have been measured by Sauveur. Correctness very questionable. Used here only as a starting-point, being the lowest pitch on record.

A 426.4, * c 507.14, s 0.937.—Handel's own fork, as measured in the presence of its possessor, Rev. G. T. Driffeld, rector of Bow, Middlesex, and of Mr. Hipkins. The *Journal of the Society of Arts*, 6th of June, 1860, vol. viii. pp. 572 fl., as cited in my translation of Helmholtz, p. 780, wrongly gives the pitch as A 416, * c 494.71, s 0.506, and date as 1740. J. H. Griesbach's copy in the Loan Collection, on measurement, wrongly gives the pitch as A 424.3, * c 504.56, s 0.848. The box containing this fork has the following note, made after 1835, and probably by Mr. Clark, a gentleman of the Chapel Royal and Westminster Abbey, at the sale of whose collection it was bought.

"This Pitch-fork was the property of the Immortal Handel, and left by him at the Foundling Hospital, when the Messiah was performed 1751:—Antient concert, whole tone higher; Abbey, half-tone higher; Temple and St Paul's organs exactly with this pitch.—Presented to R^d. Clark by I. Brownlow, the D: Sec: 1835.—Invented by M: Shore Serj: Trumpeter, time of H: Purcell."

Another old fork (imperfectly made) bought by Mr. Driffeld from the same collection, and probably by the same maker, gave, as well as its construction allowed us to ascertain, A 213, almost an exact Octave below, and confirms the other. Observe that * c 507.14 is calculated on the supposition of equal temperament, which Handel never used. It is known that he gave an organ to the Foundling Hospital, with 16 notes to the Octave, playing in the mean-tone temperament (major Thirds perfect, Fifths a quarter of a comma or s 0.054 too flat), which this measurement enables us to restore as follows. This organ had still this temperament in 1848, though the extra tones had

never been used, and it was subsequently rebuilt and tuned on the equal temperament, as I was informed by Mr. C. Edwin Willing, the organist, in 1863:—

C	253.05,	D sh.	297.93,	F sh.	350.44,	A	426.40
C sh.	269.50,	E fl.	305.11,	G	381.33,	A sh.	445.55
D fl.	272.00,	E	318.51,	G sh.	398.51,	B fl.	458.24
D	285.15,	F	341.12,	A fl.	408.07,	B	476.73

This gives the Octave c 510.1. Now, if we took c to be a just minor Third above A 426.4, it would be c 511.7, which is remarkably near to c 512, whence we should find just A 426.67. Hence, if we made c 512, and sang in just intonation, we should do Handel's music no injustice. It will be seen that Handel's pitch is not "a whole tone" below the highest pitch known, but exactly five-eighths of a tone, so that Mr. Clark can have only meant "more than half a tone." To approximate to the vocal effects intended by Handel when using pitches of c 538 (the real Society of Arts' pitch), and upwards, we ought, therefore, to transpose the music to a semitone lower.

* A 430.54, † c 512, s 1.102.—Arithmetical pitch, reported by Wieprecht (*Journal of Society of Arts, ibid.*) to have been used in Berlin, 1806-14. No examples found.

† A 433.75, * c 515.82, s 1.233.—Fork by Petitbout, luthier d'Opéra, Paris, measured by Scheibler in 1834, and considered by him the best representative of French opera pitch, as the maker "understood his business" (*Tonmesser*, p. 52).

* A 434.75, c 517, s 1.270.—Best attempt made by J. H. Griesbach (fork in Loan Collection), and also by Mr. John Curwen, President of the Tonic Sol-fa College (who sent me his standard fork), working in conjunction with Mr. Greaves, to reach c 512 by the usual methods: the nearest to the theoretical French normal that I have measured.

† A 434.95, * c 517.25, s 1.278.—A fork by Gand, luthier du Conservatoire de Musique, Paris, measured by Scheibler in 1834, and considered by him the best representative of the pitch of the French Conservatoire because the maker "understood his business" (*Tonmesser*, p. 53). An older fork gave † A 435.05 (*ib.*).

† A 435, * c 517.3, s 1.280.—French theoretical normal A, not made. A fork of Lancelot in the Loan Collection, marked 1,024 simple vibrations, i. e., c 512, gave on measurement * A 435.6, c 518, s 1.303.

† A 436, * c 518.52, s 1.320.—On Oct. 19, 1796, Sartre, by a very uncertain process, found this as the pitch of the A string in the St. Petersburg band (*Tonmesser*, p. 60).

* A 438.11, c 521, s 1.404.—Copy in the possession of Mr. A. J. Hipkins, of a fork used by the late eminent conductor, Sir George Smart, probably about 1826. An A fork which was preserved by the same conductor as a standard, when measured by Mr. Hipkins against the real French normal A 439 (below), was 1.8 vib. flat, and hence gave † A 437.2, c 519.93, s 1.368, which is almost the same as the other, with which Sir George Smart considered it to agree.

A 439, * c 522.06, s 1.439.—The real French normal A, as shown by a fork presented to Messrs. Broadwoods by the French Commission on Pitch, 1859, as representing their A 435, and about $\frac{1}{3}$ of a vib. sharper than another fork sent to Messrs. Broadwoods by the French Commission of the Paris International Exhibition in 1867, as the French normal A. Two copies in the Loan Collection also give A 439. An ordinary French fork presented to me by Debain's London agency gave A 438, and, tried against a fork bearing the stamp of the Conservatoire, in the possession of Mr. Herrman Smith, beat 1 flat, showing the latter to be A 439. These actual forks are the real standard, not the measurements by imperfect methods. Koenig professes to furnish, and no doubt does furnish, a true A 435, but that is not the official "Diapason Normal." A fork of Lancelot in the Loan Collection marked 1032 simple vibrations, that is, c 516, gives * A 438.96, c 522, s 1.437, and hence practically the real Normal c.

* A 439.79, c 523, s 1.469.—Messrs. Broadwoods' "low pitch"; forks furnished by Mr. Hipkins and Mr. Greaves.

† A 440, * c 523.25, s 1.478.—Scheibler's own standard pitch, 1834, which, having been adopted by a Congress of Physicists at Stuttgart, in that year, is known as "the Stuttgart pitch," and is practically represented in England by the preceding, though a fork made by Mr. Greaves, and bought by me more than ten years ago, gives c 392, * c 523.25, which is identical with this. Scheibler says, "Grand pianofortes rise or fall about 1.5 simple vibration [three-quarters of a vibration] through cold and heat. I have chosen my A as a mean between the limits of the variation of the Vienna grand pianofortes" (*Tonmesser*, p. 53). Neither Mr. Hipkins nor I have yet met with an authentic German fork.

† A 440.67, * c 524.29, s 1.513.—A fork given to Scheibler, 1834, by Prof. Blahetka, as a trustworthy A of the Vienna Orchestra.

† A 441.625, * c 525.19, s 1.542.—The only A of the Berlin Orchestra measured by Scheibler, 1834, who adds:—"I am convinced that the Berlin forks vary by 3 or 4 simple vibrations [1.5 to 2 vib.], and this suffices to render a part possible or impossible to a singer" (*Tonmesser*, p. 53).

* A 443.993, † c 528, s 1.634.—Theoretical standard of Society of Arts, 1860. No such fork constructed for them.

* A 445.09, * c 529.3, s 1.677.—Fork stamped, "Do, 512 vib. per sec., c, J. W. Parker, West Strand," issued for Mr. Hullah more than thirty years ago, and bought by me at the time. Another copy in the possession of Mr. de Pontigny gave within 2 of the same result.

* A 449.88, c 535, s 1.863.—Messrs. Broadwoods' "medium pitch," used by them from at least before 1854, as a generally useful pitch, but determined empirically.

A 452, * c 537.5, s 1.943.—Fork bought more than ten years ago, stamped "Society of Arts, A eq. temp' to c 528 vib. per sec., Cramer and Co." This should, therefore, have shown A 443.993, but it agrees very fairly with the following.

* A 452.8, c 538, s 1.959.—Copy made by Mr. Hipkins of the actual tuning-fork in the possession of the Society of Arts, supposed to give their own theoretical c 528. Hence c 538 is their real pitch. A copy bought some years ago, stamped "Society of Arts, c 528 vib. per sec., Cramer and Co.," also gives c 538 as above.

* A 453.25, c 539, s 1.991.—Copy made for me by Mr. H. Keatley Moore (of Messrs. Moore & Moore) of the standard fork used by Messrs. Collards.

† A 456, * c 542.28, s 2.096.—Fork by Mahillon, of Brussels, measured by Mr. Greaves with Appunn's tonometer.

* A 456.19, c 542.5, s 2.103.—A fork in the possession of Mr. Hipkins, giving the mean of the wind band at the Philharmonic Concerts, from actual comparison with forks at the time of performance, during at least twenty-five years preceding July, 1874, and hence during the whole time that they were conducted by Sir M. Costa.

* A 458.46, c 545.2, s 2.189.—Messrs. Broadwoods' "high-pitch," being the highest Philharmonic pitch in July, 1874, and only one-fifth of a vibration sharper than a copy (made for me by Mr. H. Keatley Moore) of a fork in the possession of Messrs. Collards, by which Sir M. Costa tuned his piano at the Covent Garden Opera a few years ago. This is the sharpest pitch known to Mr. Hipkins. It is five-quarters of a semitone sharper than Handel's A 426.4. It is just over a semitone sharper than the arithmetical standard c 512. It is just less than a semitone sharper than the theoretical French normal A 435, but only three-quarters of a semitone sharper than the real French normal A 439, and just less than three-quarters of a semitone sharper than Scheibler's A 440. It is rather less than half a semitone sharper than the theoretical pitch of the Society of Arts' c 528, but not quite a quarter of a semitone higher than their real pitch c 538. Mr. Cummings, the singer (who was present), informs me that the Hereford organ at the late festival was a semitone (not a tone) flatter than the band, which this fork represents. This

makes the pitch of the organ to lie between c 512 and c 522, the arithmetical and the real French pitches, so that the organ-tuner had not correctly copied the fork of the Society of Arts' c 538, said to have been sent to him.

The above statements having been carefully read over to Mr. A. J. Hipkins, he concurs in the accuracy of all that relates to himself, and to the forks in possession of himself and Messrs. Broadwoods, which he obligingly brought to me for measurement. It is hoped that the above measurements, and especially Appunn's convenient tonometer, a copy of which should be in all musical centres, will contribute to settle the question of Standard Pitch in England. It will be seen that the real French normal A 439 = c 522 and Scheibler's A 440 = c 523, and Messrs. Broadwoods' "low pitch," c 523, seem to unite the greatest number of pitches in actual use. ALEXANDER J. ELLIS.

GALLERY OF ILLUSTRATION.

If the music set to Mr. W. Wye's libretto of 'Our Dolls' House,' now added to the Gallery of Illustration, under the direction of Mr. and Mrs. German Reed, by Mr. Cotsford Dicks, be a first essay for the stage, then may the new-comer be congratulated on the possession of easy flowing melody, with no little skill in the concoction of concerted pieces. A minuet, danced by the characters (Misses Fanny and Millie Holland, Leonora Braham, Messrs. A. Law, A. Reed, and Corney Grain), whilst it has the ancient form of the stately movement, combining therewith an ear-catching tune, will be popular. It was redemanded. The real wit of the dramatic portion is concentrated in the "Word to the Audience," a kind of prologue. The notion of imparting vitality of one hour to dolls, who have been transformed by fairies from being living girls and boys of mischievous natures, would be very amusing if acted by children, but the drollery of the situations is not enhanced by grown-up artists. The St. George's Hall visitors did not appear to be of this opinion, however, as they greatly applauded Mr. Corney Grain's Noah and Mr. A. Reed's Wooden Soldier, and seemed also delighted with the vagaries of the other dolls, who, being magnified, caused the scene of the "Kitchen in Our Dolls' House" to be equally enlarged, whereas, if Lilliputian proportions had been preserved throughout the piece, the hits at current events would have been more striking. The song, "The New Tale of a Tub," sung by Miss F. Holland, was encored.

Musical Gossip.

The only musical entertainments this week have been what was called the "National Holiday Festival Concert," on the bank holiday (Boxing-day), at the Royal Albert Hall, and two performances (morning and evening) on the same day, in St. George's Hall, of a Christmas occasional piece, called 'Our Dolls' House.' The artists announced at the Kensington concerts were Mesdames José Sherrington, Anna Williams, and J. Elton; Messrs. Sims Reeves, Bentham, Maybrick, and Signor Foli, with Messrs. J. P. Clarke, S. Naylor, and Sir J. Benedict as conductors. The band of the Scots' Fusilier Guards, including the drummer-boys, with a grand pianoforte, were the instrumental attractions. The vocal selection comprised songs by Dr. Arne, Davy, Moore, Braham, Balfe, Meyerbeer, and by the living composers, Signor Verdi, Mrs. March (Virginia Gabriel), Mr. J. P. Knight, Signor Campana, &c.; but there was not a novelty in the programme, and not a single work at all indicative of the season.

PROF. SIR HERBERT S. OAKELEY illustrated Christmas in Edinburgh, on the 23rd inst., with characteristic and occasional music, his organ selections comprising "Adeste fideles"; the late Dr. Gauntlett's impressive hymn, "Once in royal David's city"; the "Jesu bone Pastor," by Palestrina; excerpts from Handel's 'Messiah' and Haydn's 'Creation'; a chorale from Bach's Christ-

mas Oratorio, and his chorus, "Sicut locutus est" ('Magnificat'); Mozart's Quartet from the 'Requiem'; "Benedictus"; Pergolesi's "Gloria in Excelsis," besides instrumental pieces from the sacred compositions of Mendelssohn, M. Gounod ('Marche Religieuse'), M. Guilmant, Merkel, &c.

THE book of Prof. Macfarren's new oratorio, to be produced at the Leeds Musical Festival next September, is based on the Biblical story of Joseph, the same subject selected, as the *Athenæum* has announced, by Sir Michael Costa, who has had the setting in hand for two years. The story has been already treated, indeed, by many composers, both as an opera and as an oratorio. Handel's 'Joseph and his Brethren' was produced with 'Semele' at Covent Garden Theatre, during the Lent of 1744; the words were by James Miller, the author of a tragedy called 'Mahomet,' some comedies and farces. 'Joseph' was repeated some twelve times during the life of the composer; the last time was in 1755, and this oratorio was more often given than 'Belshazzar,' 'Joshua,' 'Saul,' 'Deborah,' 'Esther,' and even 'Jephtha.' The opera 'Joseph,' which maintains its popularity to this day in France and Germany, by Méhul, was produced at the Salle Feydeau (Paris Opéra-Comique), on the 17th of February, 1807. The romance, "A peine au sortir de l'enfance," is one of those melodies which never die.

THERE will be two oratorio performances during the first week of the New Year—the first one on the 4th of January, of the 'Messiah,' by Mr. W. Carter's Choir, at the Royal Albert Hall, and the second at Exeter Hall on the 5th of January, of the Sacred Harmonic Society, when 'Elijah' will be given under the direction of Sir Michael Costa.

MR. E. DANNREUTHER, the pianist, delivered a lecture on Chopin and Dr. Liszt, with illustrations, at the Edinburgh Philosophical Institute on the 20th inst.; and on the 22nd he conducted an orchestral work, in which he introduced selections from Herr Wagner's operas, 'Lohengrin,' 'Die Meistersinger von Nürnberg,' besides Gluck's overture, 'Iphigénie en Aulide' (with Wagner's close thereto), Schubert's 'Reitermarsch' (orchestrated by Dr. Liszt), Beethoven's 'Egmont' overture, Mozart's overture, 'Nozze di Figaro.' Mr. Dannreuther performed Dr. Liszt's Pianoforte Concerto, No. 1, in E flat, and Herr Carrodus the *allegro* from Beethoven's Violin Concerto in D. The vocal selections, sung by Miss A. Butterworth, were by Stradella, Liszt, Wagner, and Macfarren. It seems as if amateurs must go to the Scotch capital to be free from hackneyed concert schemes.

IN the death of Sir R. Gore Booth, Bart. M.P., art has lost an accomplished amateur and a liberal patron. He was Chairman of the Musical Union. He played the violoncello, his instrument being a Stradivarius of great value; he was also the possessor of valuable Cremona violins. In his town house he constructed a music room. Both in London and at his residence near Sligo, Sir R. Booth had collected a gallery of pictures, specimens of the Italian masters.

THE Christmas holidays were celebrated in the ancient St. Andrew's Hall, Norwich, on the 26th and 27th inst. by two Popular Concerts, the programmes of which were confined to selections from Balfe's operas, 'The Siege of Rochelle,' 'The Bohemian Girl,' 'The Rose of Castile,' and the 'Talisman,' Mr. Wallace's 'Maritana,' and Sir J. Benedict's 'Lily of Killarney.' Dr. Bunnett was the conductor, and the vocalists were Madame Rose Hersee, Miss Palmer, Miss Ella Collins, Mr. H. J. Miens, and Mr. H. Pope.

THE programme of the second Chamber Concert of Classical Music, at the Wimbledon Lecture Hall, comprised works by Haydn, Mozart, Beethoven, Spohr, Mendelssohn, M.M. Saint-Saëns and Pepler, executed by Messrs. Sainton, Amor, Hann, and Lasserre, with Madame E. Blair vocalist, and Mr. W. D. Sumner accompanist.

MR. H. F. FROST, of the Savoy Royal Chapel, was the organist at the Bow and Bromley Institute concert on the 23rd inst.

THE meeting announced for New Year's Day of the Musical Association will not take place; it is postponed to the first Monday in February, when a paper 'On Bach's Art of Fugue,' will be read by Mr. J. Higgs, Mus. Bac. Oxon.

THE Parliamentary Return of the number of lay vicars or clerks in our cathedral and collegiate churches is not calculated to give an exalted notion of the manner in which the singers for the musical services are secured. The control over the choirs is precarious; in some cases the lay vicars or clerks form a separate and seemingly independent corporation, who can override the Dean and Chapter, and in other cathedrals there are no statutes affecting the choirs at all. The consequence is, that insubordination and incompetency are too often evident. The return of the Dean and Chapter of Wells is, indeed, a curiosity, that for St. Paul's Cathedral no less so, for the capitular body with much frankness state that their dissatisfaction with the inefficient condition of the choir is such, that they have appointed fourteen assistant vicars choral, and pay 130*l.* per annum out of their own funds to each one. No wonder, indeed, when the ages of the six vicars choral are seventy - three, sixty - three, fifty - six, and the lowest thirty-five years. The payment of the choirs varies surprisingly, from the maximum of 197*l.* 13*s.* 8*d.* down to 15*l.* per annum. One column of this Return supplies the number of omissions of duty for the year ending Lady-Day, 1875, which will explain to casual visitors to cathedral and collegiate services how it is that the execution of the music is so unsteady and unsatisfactory. The whole system requires reorganization: the stipends should be fixed, and pensions allotted for those singers who, from age or other causes, are incapable of singing.

THE comic opera, 'Die Widerspänstige Zähmung' (based on Shakespeare's 'Taming of the Shrew'), which has had great success in some theatres in Germany, has been produced in Berlin, with Miss Minnie Hauk (American) in the chief character. The young composer, Hermann Götz, only died a few days since.

DRAMA

THE WEEK.

THE same dearth of dramatic talent which confers on two or three writers a practical monopoly of the stage extends to such outside departments of art as pantomime. At the present moment, and during many previous years, Mr. Blanchard alone has sought to impart to the opening scenes of a pantomime those graces of delicacy and symmetry which are as indispensable to this as other forms of dramatic entertainment. As a rule, a mere thread of story is supplied, and the various characters of the opening are allowed to alter or supplement at leisure the halting verses assigned them. Mr. Blanchard is equal to the task allotted him, and his pantomimes, one and all, have a quiet humour, not unminged with fancy and tenderness, which is, perhaps, the most desirable quality in that class of composition. While, however, at Drury Lane and at those houses to which, under various *noms de plume*, such as Orinn Brothers, and the like, he contributes the Christmas entertainment, a certain average of merit is maintained, it is but natural that there should be a little monotony in the character of the performance. It is long, indeed, since any new feature whatever has been introduced into pantomime. The same open supplies, as a rule, the opening, the same brush furnishes the decorations, and the same actors take part in the performance.

As in some cases pen, brush, and representatives are the best obtainable, it would perhaps be unreasonable to find fault. To take as an instance the case of Drury Lane, Mr. Blanchard, to whose capacity reference has been made, contributes the words. Mr. Beverly, who paints the scenery, is unequalled in his craft, and produces designs in which admirable executive skill is enhanced by a good deal of really poetical suggestion. An absolute genius for burlesque is possessed by the Vokes family, who sustain all the principal characters, and impart to their actions the largest amount of drollery and comical extravagance. Even here, however, where all most favourable conditions are realized, some craving for novelty is felt, and a change for the worse might almost be acceptable, as at least a change. No such feeling, however, perplexes the audience, which, with unquenchable avidity sits down to the same fare, eats to the point of surfeit, and quits the table with regret. It is only among those for whom pantomime is not intended, but on whom is thrust the necessity of taking annually cognizance of its existence, any feeling of satiety is provoked.

Very little novelty is to be found in the subjects to which allusions are made, or the questions of current interest which furnish matter for the harlequinade. At Covent Garden there is an amusing reference to the stolen Gainsborough, which, together with Mrs. Crusoe, is found in the body of a shark. Spiritualistic delusions furnish some scenes of fooling at Drury Lane, which are equally amusing and clever. Patriotism is frequently invoked, and dances of sailors and models of ironclads form the most popular portions of the various entertainments. Mr. Telbin's scenery at Covent Garden should not be passed without comment. At the Adelphi something in the shape of a novelty is afforded, in a pantomime wholly represented by children. Many of these juvenile performers showed genuine talent, and their obvious enjoyment of their work added greatly to the attractiveness of the exhibition. At the Princess's the old ballet pantomime of 'Jocko, or the Brazilian Ape,' first produced at the Porte Saint-Martin, where Gabriel Ravel and Mazurier in turn obtained something like fame for their performances in the monkey, and given in England at old Covent Garden and other theatres, has been revived. Mr. Paul Martinetti displays much agility as the ape, who in this piece is the subject of most melo-dramatic adventures. A hint we threw out, a couple of years ago, as to the fitness of portions of 'Alice in Wonderland' for the purposes of pantomime, has been so far acted upon that the heroine of the pantomime at the Aquarium is called Alice, and the transformation scene is named after the now famous book descriptive of her adventures. Beyond these not very advanced limits, obligation to the volume does not extend. The claims of extravaganza to rank as art will scarcely be questioned by those who watch the development at the Globe of Mr. Planché's extravaganza, 'The Invisible Prince,' first played thirty years ago at the Haymarket, or his happy rhymes, and the pleasant music with which they are associated. The interpretation was good, the chief honours being won by Miss Jennie Lee and Miss Sanger. As the Invisible Prince,

Miss Lee displayed thoroughly artistic feeling. A German song, accompanied by a clog-dance which she introduced, was a shocking innovation, but obtained a pardon from the audience in consequence of the admirable manner in which it was delivered. At all the outlying theatres, north, south, east, and west, pantomime has been given, and its empire has stretched, as usual, as far as the Crystal Palace. A burlesque of 'William Tell,' by Mr. R. Reece, has been produced at the Gaiety. It was performed the week before Christmas, but in all respects of absurdity deserved to be classed among the season's extravaganzas. The same may be said of the burlesque at the Strand, which is called 'The Lying Dutchman.' At the Royalty, now under the management of Miss Kate Santley, a burlesque of a burlesque has been presented, in the shape of a parody, by Mr. Alfred Thompson, of the well-known 'Orphée aux Enfers.' A new ballet has been added to the programme at the Alhambra. The only novelty of the season which has nothing of a Christmas character consists of 'Dorothy's Stratagem,' a two act comedy from the French, by Mr. Mortimer, which has been played at the Criterion. Dorothy's stratagem consists in disguising herself as a servant, and so obtaining access to the bedside of a father whom she has never seen, and whom she believes reluctant to acknowledge her. Once there, her devotion wins her the affection for which she pines, and her ultimate avowal of relationship is received with delight. This piece, which is in two acts, is agreeably written, and is touching in story. The chief feature in the representation consists in the admirable acting of Miss Eastlake, who as Dorothy displays remarkable delicacy and pathos.

Dramatic Gossip.

WE are informed that it is the intention of Signor Salvini to reappear in London during the approaching season. It is anticipated that his first performance will take place at Drury Lane, in the character of Macbeth.

MISS AMY FAWSITT, formerly of the Vaudeville and other theatres, died on Boxing-night, in New York.

THE hold of morning performances upon the public is strengthening. This year there are few theatres at which morning performances are not given with more or less frequency. For the most part, these entertainments differ from those at the evening performances. On Boxing-day the Haymarket produced 'An Unequal Match'; the Adelphi gave the children's pantomime of 'Goody Two Shoes'; 'Robert Macaire' was produced at the Gaiety; and at the Opéra Comique Mr. Byron's 'Pampered Menials,' and his burlesque, 'Little Don César de Bezan,' were produced. Morning performances were also given on that day at the Folly Theatre, the Aquarium, and the Alhambra.

A NEW one-act comedy, entitled 'Le Livre du Passé' has been produced at the Vaudeville. It is by Madame Pauline Thys, and describes the attempt of a young widow to study, under the disguise of a *camériste*, the manners of her future spouse. 'Nos Alliés,' a three-act comedy of M. Pol Moreau, has been revived at the same theatre.

TWO novelties, each in one act, have been added to the programme at the Odéon. 'La Belle Sainara,' of M. Ernest d'Erville, is announced as a Japanese comedy, and is sufficiently simple and primitive in plot to render conceivable the idea of its origin in the source indicated. To put to the proof the love of her poet-worshipper, Kami, Sainara sends to him in turns two of her friends. One, a woman, essays by the aid of her charms to

win him to infidelity; the second, a warrior, strives to frighten him from the pursuit of his mistress. Both fail in their efforts, and the heroine then consents to reward his devotion. Madame Antonine enacts Sainara, and M. Porel her admirer. 'Racine Siffle' was produced at the anniversary festival of the dramatist. It is a well-written sketch, founded on the rivalry between Racine and Pradon, and dealing besides with the poet's love for Mlle. Champmeslé.

A Dutch Correspondent writes:—"The School for Scandal" has, for the first time, been brought on the Dutch stage. The translation is generally happy, and the piece has met with considerable success. Though there can be but one opinion on the merit of the comedy from a literary point of view, one may doubt its fitness for the modern stage, and especially for the continental stage, as it requires frequent changes of scenery and a perfect staff of artists. It is a difficult task for players to represent men and manners of other nations and past times. Yet the representations were very satisfactory. Amateurs who have witnessed several casts of the comedy in England, declare that Mr. Albrecht is an excellent Sir Peter Teazle; and that his playing often bears a wonderful likeness to that of the best English performers of that part. Mr. Albrecht is our best comic actor, and has created many *haut comique* and *caricature* parts. Mrs. Candour (Mrs. Albrecht), Lady Teazle (Miss Kapper), Crabtree (Mr. de Baer), Sir Benjamin Backbite (Mr. de Vos), and Uncle Oliver (Mr. Vos), were highly satisfactory. The parts of Charles, Joseph, Lady Sneerwell, and Maria, might have been played much better. It is whispered that on the 8th of May, 1877, the hundredth anniversary of the first representation of Sheridan's comedy, a performance as nearly perfect as possible will be given in his honour."

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